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How Did Ron Jenkins Survive The Making Of Extinction Song?
Movies Are Good Again!: JCVD, Che, Adventureland
Alberta's Cultural Minister On Arts Funding
The Lurana Shelter For Battered Women



SEE

THE DECEMBERISTS

IS THEIR NEW ALBUM *THE HAZARDS OF LOVE* GLORIOUS, PRETENTIOUS, OR BOTH?

APRIL 2, 2009
ISSUE 801

EDMONTON'S FAVOURITE SOURCE OF RISKY ROMANCE

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16 THE HAZARDS OF BEING THE DECEMBERISTS

Colin Meloy knows people will make fun of his band's new album, *The Hazards of Love*. He doesn't care.

PHOTO COURTESY OF ROUGH TRADE RECORDS

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Is It December Already?

notes from the editors

In a homogenized music world where Nickelback wins Album of the Year, the mere existence of an album as eccentric as **The Decemberists'** new concept album *The Hazards of Love* is a welcome (albeit befuddling) breath of fresh forest air. SEE entertainment editor **Paul Matwychuk's** interview with singer/songwriter **Colin Meloy** will expand your

musical horizons — not to mention your vocabulary.

Elsewhere in these pages: this week's "versus" segment pits the old, arrogant "Alberta Advantage" slogan against the newer, meeker "Alberta: Freedom to Create, Spirit to Achieve." It's the last in this series of four, but fear not, Wilkie fans! The feature will return in future weeks.

Alberta culture minister **Lindsay Blackett** promises arts funding will not be cut in the upcoming provincial budget. Read the rest of **Jeremy Klaszus's** interview with the Tory MP in the Front section.

Finally, speaking of Alberta arts, Ron Jenkins' play **Extinction Song** gets its long-awaited world premiere at The Citadel this week. Warren Haas has the preview.




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sunday

monday

tuesday

wednesday

thursday

friday

saturday



Britney Spears, Rexall Place, April 6

APRIL 5

music | **CATTLE DECAPITATION** We have been assured that no animals were harmed during the making of this metal band's name. The Pawn Shop, 8 p.m.

APRIL 6

music | **BRITNEY SPEARS** The sexiest carry in the world brings her toxic freakshow to town. Rexall Place, 8 p.m.

APRIL 7

lecture | **GAY & UNITED: HOW DID I GET HERE AND WHAT DOES IT MEAN?** Is it easier to be gay in a Christian church or Christian in the gay community? Minister Ken DeLisle and Rev. Sally Boyle have some answers. Garneau United Church, 7:30 p.m.

APRIL 8

dance | **DIASPORAMA** Choreographer Pierre-Paul Savoie presents two shows for the price of one. Now that's something to dance about! Timms Centre for the Arts, 8 p.m.

APRIL 9

theatre | **EXIT, PURSUED BY BARD** Just when you thought Shakespeare couldn't be done any other way, David Belve comes along and blows your mind. Varcona Theatre, 8 p.m.

APRIL 10

music | **AS I LAY DYING** Nick, Tim, Jordan, Josh, and Phil bring the sound and the fury to the Shaw Conference Centre, 7 p.m.

APRIL 11

music | **SOULIAH FYAH** They may have been given the cold shoulder at this year's Juno Awards, but they'll still heat things up at the Encore Club around 8 p.m.

APRIL 12

style | **FANTASY HAIR SHOW** Even if you swore off drinking after that April Fool's Day prank went wrong, you could probably still get stoned from all the product in these folks' wicked 'dos. Empire Ballroom, 8 p.m.

APRIL 13

comedy | **HIT OR MISS MONDAYS** This comedic crapshoot is always good for a laugh — even if it's at the expense of the poor sucker onstage. Comic Strip, 7 p.m.

APRIL 14

music | **GORDON LIGHTFOOT** Bob Dylan famously wished this folk hero's songs would last forever, and we have to agree. It's like he read our mind! Jubilee Auditorium, 8 p.m.

APRIL 15

dance | **DIVINE PERFORMING ARTS** This awesome spectacle of traditional Chinese music and dance will have you thinking you've somehow been transported to Beijing. Jubilee Auditorium, 7:30 p.m.

APRIL 16

film | **ARTHUR HILLER FILM FESTIVAL** Arthur Hiller, the director of *Love Story* and, er, *National Lampoon's Pucked*, was a graduate of Victoria Composite High School. So it only made sense to name this student film festival after him. Metro Cinema, 7 p.m.



Gordon Lightfoot, Jubilee Auditorium, April 14

lecture | April 7



IS IT EASIER TO BE GAY IN A CHRISTIAN CHURCH OR CHRISTIAN IN THE GAY COMMUNITY?

see magazine's two-week forecast of events in edmonton

listings: the front pg 15 | music pg 24 | film caps pg 28 | arts pg 33

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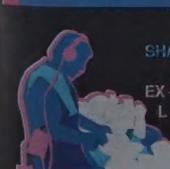
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PROGRAM SCHEDULE

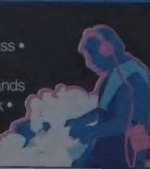
APRIL 2009

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
BBC WORLD SERVICE BBC World Service updates weekdays at 8am, 9am, noon, and 7pm, on weekends at 2pm.					BBC World Service New Show TBA	GET YOUR JAMMIES ON Mark
22 AND 50 SONGS Melanie	MAKIN' WHOOPEE Chad & Colin	CLOCKWORK ORANGE JUICE Moose Brothers	FULL ENGLISH BREAKFAST Peter Chapman	A GREAT FACE FOR RADIO Kevin	SENIOR BLUES Dassim	TURKISH PROGRAM
FOURRE TOUT avec Chantal	PUTER IN D FOR DANGLE June	DUSTKICKIN' AND RAILROADED Jay & Bobbi	FAMOUS LAST WORDS Sarah and Tish	ACIMOWIN Phoenix	MUSICA NOVA Robin	JAZZOLGY Steve
Lady ZZ Top Julie & Clarice	GET SOME WEST Babe Lloyd	THE IPSO FACTORY Buster Friendly	WORDS ON RADIO Literary Arts	HEAVY METAL LUNCHBOX Sam Power & Metal Phil	ALTERNATIVE RADIO Progressive Lectures	RADIO KATHMANDU: A SUNDAY BRUNCH IN NEPAL
			MAKING CONTACT Progressive Documentaries		RESISTANCE Dave & Lex	RAGAS & RHYTHMS Imran and Janine
			STRANDED Matt & Matt Australian Music Show			
THE RHYTHM METHOD Dwayne	KILL EM' ALL Kathy	THE BARCLAY HOUR Sheri Barclay	LYDIA LUNCH'S PANTYHOSE Vicky Thomas & James North	NEWS ROOM News Magazine	TRAINING SPACE NEW DJS FINDING THEIR FEET	VOICE OF ERITREA
RANSOM RADIO Craig D & Clint	DIMESTORE COWBOY Rachelle	MIKE DEANE Mike Deane	THE '68 COMEBACK SPECIAL Tom & Craig	FAKE IT TILL YA MAKE IT Laura & Sarah	25 TO LIFE Andy & Aaron	THE CARRIE SHOW HOAX
DEMOCRACY NOW! Alternative News	TERRA INFORMA Environmental News	ASTERISK Aaron and Sam	YOUTH MENACE Mark Cherrington	HIT AND RUN RADIO Jay & Olga	CATCH THE BEAT Cam	SIN FRONTERAS Sergio
	COUNTERSPIN Countering Media Spin	RISE UP: RADIO FREE EDMONTON Alberta Politics	GAYWIRE Nancy, Vivian, Amanda and Jasmin	MOVING RADIO Film & Video	ADAMANT EVE Feminist Radio	
BORROWED TUNES Joel	CATCH THE WAVE The Victoria Composite High School Kids	THE TERRORDOME: The All-World Afrika News Service		SPEAKING SKEPTICALLY Heather and Desiree	8PM David Stone	POLSKIE RADIO Bogdan
BORSCHT IN SPACE Angela	POWER HOWER Rad Priggnar	CALLING ALL BLUES Grant Stovel	PRAIRIE PICKIN' Doug & Rob	SOUNDS UKRAINIAN Lada	ELEKTRIK SEX TELEFON Eddie Lunchpail	
BASS CULTURE Mick Sleeper			ASIKO PHANTOM PYRAMID Minister Faust & Bongbiemi			
	AURAL GOUT Emmett, James & Quinto	THE SOUNDS OF FOLKWAYS Farris		CARIBBEAN CONNEXION	HOUSE UNDERGROUND FM DJ Xu	ETHIOPIAN BISERAT
FLYING SAUCER ROCK & ROLL Dan Electreau	NECROTECHS UNITE Shadow	THE SHOE BOX Brian & Pete			PULSE FM MC Deadly & Pale Force	ARRAGTIDE BEESHA Jaamac
BETWEEN YESTERDAY AND TOMORROW Alanna	BRINGIN IT DOWN Jose, James & Jordan	THE EROTIC DANCER'S GUIDE TO FINE MUSIC Al Burant	DEPROGRAM Norm	RADIATION RULING THE NATION Matt	FRESH TRACKS Mother Peace	DREAM MACHINE Daniel Buxton
IN PROGRESSION Lawrence	MIKE B MIKE B	KAMIKAZE COMEDY Lars & Powerman	LIQUID CHATTER The Mikes & Sima	ALTERED STATES The Professor & The Juggernaut	URBAN HANG SUITE Arlo Maverick	THE SOUND OF MY OWN VOICE D. Jeffery Buchanan
	THE DARKNESS OF MY SOUL Raven Esper	ELECTROPROLAPSE DJ Kuch	NIGHTCRAWLER PRESENTS DJ Nightcrawler and guests	MIND COMPRESSION DJ McNASTY & Limey		
	BBC World Service New Show TBA					MELANCHOLY CACOPHONY Keegan
LUNCHTIME IN LUXEMBOURG Don and Heather				MORE METAL AND OTHER ASSORTED LOUD MUSICS Jesse	EVIL PETTING ZOO DXL & Thero	BBC World Service New Show TBA
BBC World Service New Show TBA		BBC World Service New Show TBA	BBC World Service New Show TBA			



LEGEND

All programs are Eclectic unless otherwise noted.



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NEWS FEATURE • DOMESTIC VIOLENCE • BY JEFF HOLUBITSKY 1765 words

A Shelter From Fists And Rage



A Hard Ministry | Sister Lucinda of the Lurana Women's Shelter in her chapel. In the course of her work, she has seen abusers hire detectives to find their wives and children while they are in hiding at the shelter. PHOTO BY MERYL SMITH LAWTON

MORE THAN 670 WOMEN AND CHILDREN HAVE HIDDEN FROM ABUSIVE MEN IN THE PAST YEAR AT LURANA SHELTER

The steady stream of women who turn up at the Lurana Shelter come with bruises, black eyes, and shattered self-confidence. Regular emotional and physical beatings – including strangulation – at the hands of their partners will do that to a woman, whether she's a doctor, lawyer, teacher, police officer, teenager, senior citizen, social worker, karate expert, or a stay-at-home mother. Sister Lucinda, the shelter's compassionate but realistic director, says what's worse is they also often come with children who have learned from dad that it's okay to teach mom a lesson with their fists, feet, and teeth.

"But it is totally reversible," she says. "Violence is learned behaviour and what gives me hope is that it can be unlearned."

In the past year, a total of more than 670 moms and their children have hidden at the 32-bed shelter where their safety is secured with bulletproof windows, video surveillance, and alarm system and panic buttons.

"It's a tough ministry, but I love it," Sister Lucinda says. "If their partner gets help, things can change. So if a woman wants to reconcile, we will work with them to understand their boundaries and to have a strong safety plan so that if things don't work out, she won't stay long enough to get hurt."

Before the shelter's staff of 35 can help abused women rebuild their lives, they must first ensure their safety.

Sister Lucinda is blunt when she describes the reason its location is kept secret. Some abusers have gone so far as to hire detectives to pose as doctors to find their spouses and children. Others have sent people posing as social workers.

"There could be death threats and we are extremely cautious about who comes to the shelter," Lucinda says.

New arrivals, who contact Lurana through a crisis line listed in the front pages of the phone book, can only come by a cab sent by the shelter.

"If a friend insists on driving them," Lucinda says, "we'll have them dropped off at a mall where a cab will meet them."

Friends, family members, and the media are all strictly prohibited from

visiting the nondescript apartment block. Cellphone use is discouraged as well, because of the potential for tracing the source of the call with GPS technology.

Sister Lucinda, dressed in a plain brown long-sleeved dress that serves as her habit, conducts interviews at the order's convent south of 118 Avenue on 110 Street. The Roman Catholic nun joined the Franciscan Sisters of the Atonement about 16 years ago, after an earlier career as a teacher. "One thing I learned early on is that women are really at a higher risk when they leave than if they stay," she says. "When a person realizes their wife or partner is not coming back, a lot of individuals who are not stalkers become stalkers."

Women and their children are typically allowed to stay 26 days, although some stay longer if no other accommodation is readily available. Through hours of group and personal counselling, they are taught to realize domestic violence can't be blamed on the victim.

"We want the mom to learn she is not at fault," Lucinda says. "For children, they also have to learn it is not their fault and the second thing they have to learn is the abuse has to stop, because most kids do, regrettably,

blame their mom."

The children, who are as old as 17, are usually encouraged to continue at their own schools – though if that proves impossible, they can attend class in schools near the shelter. Lucinda dreams of someday offering special classes for them at the convent.

Funding to cover the shelter's \$1.5 million annual budget comes from the province and through donations.

Many churches and schools raise money or collect new clothing and household items to help the women, who often flee their homes with nothing but the clothes on their backs. Money for the shelter will also be raised through a silent auction at the Mom, Pop and Tots Fair, which runs from Apr. 3-4 at Northlands Agricor.

Sadly, some women have returned to Lurana four or five times before things change for the better.

"When I look at violence in homes, it has to be men and women working together to stop it," Lucinda says. "Most women do try to reconcile, because they fell in love with that person and unless there has been something so severe, she doesn't stop loving."

COMMENTS FROM THE WEB:

FORGET THE PASTA!

Good story! ["Bush's Pasta Overshadows Torture Revelations," March 19, SEE #799] I laughed at the Herald's idea that Bush can't be judged for 20 years! Gee, too bad they don't extend that privilege to everyone! And of course, they don't really mean that Bush can't be judged for 20 years. What they mean is that we aren't allowed negative conclusions for 20 years. In the meantime, they'll publish pap about what kind of pasta the Great Leader enjoys.

"JEFFRYH," MARCH 24, 2009

TOO SOFT ON ONE WEEK?

Are you kidding? ["Spend A Week With Joshua Jackson," March 5, SEE #797] This movie was nothing but cliché... The "every-Canadian-loves" references: Stanley Cup, Gord Downie, oversized novelty landmarks, roll up the rim, sleeping with an exotic woman at a campfire... all included in the movie to make the "average Canadian moviegoer" say, "Hey, that there movie is talkin' 'bout me! Huh, huh, I'm Canadian! That could have been me! Yeah!"

"SHELMARCEL," MARCH 23, 2009

ALVIN FINKEL'S FUNNY IDEAS

[Alvin] Finkel's argument is for those who spend too much time in their chairs and not enough on the ground working to fight for what they believe in instead of against what they oppose ["Carving Up Alberta," March 26, SEE #800].

Maybe Finkel and his few supporters could explain how a weak Liberal campaign in Calder helped get the NDP's David Eggen re-elected. Where did all that Liberal vote go? Or how a solid campaign by the above-mentioned Deron Bilous split the vote off Laurie Blakeman and got PC Bill Donahue elected...oh, wait.

Do the math for yourself across the province: a united opposition would not have made a difference. Only hard work building the party you believe in will.

"BREW," MARCH 20, 2009

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CORRECTIONS

In last week's fashion issue, we accidentally switched two labels. On page 22, the dress should have been credited to Cinder + Smoke. The shoes were Giradon crinkle leather platforms. The earrings are from Tweek Jewellery. The shirt on page 27 should have been credited to Hastings and Main, the shoes were Paul Smith Sapphire Swirl heels, and the tights were Kersh.

Meet Alberta's Mr. Culture



Culture Minister Lindsay Blackett. PHOTO SUPPLIED

LINDSAY BLACKETT PROMISES ARTS FUNDING WILL HOLD STEADY IN THE NEXT PROVINCIAL BUDGET

Ask Premier Ed Stelmach who his favourite Alberta artist is, and he squirms uncomfortably and rambles about playing the tuba in his school days. Put the same question to Alberta Culture Minister Lindsay Blackett, and he offers an obligatory disclaimer ("It's almost like picking one of your children") before giving a real answer.

"You know who really blows me away all the time? The Alberta Ballet," says the former electronics salesman and rookie Calgary MLA. "I've watched them now five or six times. And the accompaniment, whether it's the Edmonton Symphony or the Calgary Philharmonic Orchestra, is phenomenal... They're one of the top ballet troupes in the country."

Blackett, 48, had hoped to make a career in the arts before he studied criminology in university. "I wanted to go to Ryerson to take dramatic

ett recalls. "People were frustrated, because Albertans give to arts and culture more per capita than anywhere else in the country. They believe in it, and they speak with their wallet."

Then, last January, Stelmach released a new cultural policy and a funding increase to the Alberta Foundation for the Arts. A provincial election followed, and mere days after he was elected as an MLA, Blackett was heading up a new ministry: Culture and Community Spirit. "We

people thought that's what we would do." (Local arts groups are warmly receiving Blackett's assurance. "It's great news," says Calgary Arts Development's Terry Rock.)

Fil Fraser, Edmonton author of *Alberta's Camelot: Culture and the Arts in the Loughheed Years*, says the province has come a long way since Klein's "anti-arts comments and behaviour." Klein, he notes, hardly ever attended arts performances, whereas Stelmach and Blackett both regularly attend concerts and other

"YOU KNOW WHO REALLY BLOWS ME AWAY ALL THE TIME? THE ALBERTA BALLET... THEY'RE ONE OF THE TOP BALLET TROUPE IN THE COUNTRY."

arts, but my parents, being from the Caribbean, didn't think that was the way to go," says the U.K.-born, Ontario-raised politician. "So that dream got kind of killed, but even in university I still performed in different theatre projects."

The Alberta government didn't have a Lindsay Blackett five years ago — a minister focused on culture. Former premier Peter Lougheed had culture ministers in the '70s and '80s, but by the time premier Ralph Klein left office in 2006, culture was tagged onto a department responsible for campground outhouses and picnic tables (Tourism, Parks, Recreation and Culture). "Buried," Black-

ett haven't had somebody out there since [culture ministers] Mary LeMessieur and Horst Schmidt in the Peter Lougheed days saying how great we are," says Blackett.

Blackett became culture minister in the heady days of \$100-a-barrel oil and perennial budget surpluses. That's obviously changed. The province now plans to run a deficit and cut costs — but Blackett says arts funding will be untouched in the 2009 budget, which comes out Apr. 7. "There will be no funding taken back for either arts or culture, or for film and television for that matter," Blackett says. "In this time, that's quite significant, because a lot of

events. "Minister Blackett has repaired some of the damage created by Klein's abrupt 1996 closing of the Alberta Motion Picture Development Corporation," Fraser says, "but he has a long way to go to restore the level of confidence and fiscal support for what was once a thriving Alberta film industry."

Blackett hints that in the future, arts funding in Alberta may do more than hold steady. He says his ministry plans to hold "regional discussions" with arts and culture groups over the next year to find out what they need "so when that tap comes back on, we're ready to go and we're poised to make a statement."

Changes To The Human Rights Laws

Lindsay Blackett says the province will likely make a long-awaited change to Alberta's human rights law to explicitly forbid discrimination based on sexual orientation. "We'd look very, very foolish... if we said, 'No, we wouldn't do that,'" says Blackett. (Sexual orientation is already "read in" to the law because of a Supreme Court decision, but isn't articulated in the law itself.)

The revamped law may also spell out parents' rights to exempt their kids from classes that go against their beliefs, including classes on sexual orientation.

"The talk was — and none of this has been finalized — that a parent has a right to choose," Blackett says.

The School Act already allows parents to opt their kids out of certain classes, and Blackett says changing the human rights law to include that right would be "more symbolic" than anything. "Wait and see what we come up with and then judge us based on what we end up coming up with," says Blackett, adding he hopes to see proposed changes rolled out in the spring legislative session.

Politics Without The Capital "P"

JUDY REBICK KICKS OFF CONFERENCE BY CALLING FOR A MORE PARTICIPATORY BRAND OF DEMOCRACY

BEYOND BAND AIDS AND BAILOUTS: PUBLIC SOLUTIONS IN CRITICAL TIMES

Public Interest Alberta's Annual Advocacy Conference: Keynote presentation by Judy Rebick, Chateau Louis Conference Centre (1177 Kingsway Ave), Fri, Apr 3 (7pm). Tickets: \$15. Info: www.piaalberta.org.

The left in Canada has its share of problems, and focusing on being right rather than solving those problems is one of them.

Longtime progressive activist and author Judy Rebick, who has worked for social change longer than many of the people reading this interview have been alive, opens up a healthy debate in her new book, *Transforming Power: From the Personal to the Political*. She heralds emerging ideas from participatory democracy in Bolivia to the North American "green jobs" movement, and will make you think differently about power, and what it really means to work for social change.

But you don't have to take my word for it. The former president of the

National Action Committee on the Status of Women and the current CAW-Sam Gindin Chair in Social Justice and Democracy is the keynote speaker at this year's Public Interest Alberta conference.

Rebick, who also co-founded the progressive news and commentary site rabble.ca, describes the next evolution of politics and advocacy as not just copying the Web 2.0 and networking tactics of Barack Obama, but also adapting those tools to solve local problems.

SEE Magazine spoke with Rebick over the phone from her Ryerson University office. Here's what she had to say about burnout, the green movement's genius moment, and proper democratic representation.

SEE Magazine: At the start of the book, you write that in 2005 you realized you were at the "end of [your] rope in terms of political activism." How did you get to that point?

Judy Rebick: I'd been a mad social activist for a while. [When] I was able to take a step back... I realized that it had been some time since the left had made any gains. I didn't know where I was going anymore.

Or where progressive movements were going. The women's movement was in decline. The movements that were still around were very institutionalized. The left, despite the rise of the anti-globalization movement in 2001, didn't seem to be having more impact.

SEE: Were you happy with the way rabble.ca turned out?

JR: It was a success. It is a great space for people on the left to talk to each other... but it was very hard for [rabble](http://rabble.ca) to have an influence beyond the area we were already influencing. The alternative media, as important as it is, in a way preaches to the choir.... It was good, but it wasn't enough for me.

SEE: What has the left lost by not reaching across political lines?

JR: That's the kind of exercise in regret that I don't really like. My generation achieved a lot. The women's movement reached out to large numbers of women. The civil rights movement reached out to huge numbers, as well as the environmental movement. We are able to reach out to masses of people through our issue movements, but I think the political left in Canada was un-

able to get out of a certain ideological bind.... Instead of recognizing that all tactics have a role, we have to be right all the time. And that reduces the number of people involved because they don't like the confrontation.

SEE: The Greenpeace campaigner here, Mike Hudema, talks about green jobs and reaching across to labour. In the book, you quote Majora Carter, an activist from South Bronx, calling environmentalism the new civil rights movement.

JR: There's this huge environmental movement in California that has managed to influence the government to spend a lot of money on sustainability. By tapping into that movement, there was new energy and resources. [Van Jones, author of *The Green Collar Economy*] started to develop his ideas, and managed to convince this large group in California, environmentalists and conservationists, to put their time and energy into projects that would also solve the terrible problems of poverty and racism. This was a genius moment.... Network politics is very powerful in terms of bringing in all kinds of people who weren't involved

before, and unleashing creativity.... That doesn't fit very well with the existing systems. The whole idea of representative politics becomes discredited, and our whole system is based on the representative system.

SEE: That worries me, because it may reinforce the idea that elections don't matter.

JR: That's not what I'm saying.... Only the people who have the most radical views would say elections don't matter; we don't need political parties. What I'm saying is that we have to transform power. We can't get rid of power. To me representation should mean RE-presentation. It should mean for me as a leader, my goal is to RE-present what people are saying to me. Like an aboriginal chief who... bases their presentation on what all the others have said. Obama did that in his campaign when he said, "I need you to do this." That was revolutionary. That's why they won. They didn't try to control it... You make the path by walking. So it's not that you follow what Obama did, but you learn from what he did and apply it to what you are doing.

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A Modest Proposal For Our Seniors



OUTSIDE POLITICS MAURICE TOUGAS
THESE CLASSES AND EVENTS MAY LOOK EXPENSIVE, BUT THEY WILL IMPROVE THE LIVES OF OUR ELDERLY

NEWS ITEM: The federal Conservatives have doled out grants to 32 seniors groups as part of a \$15 million New Horizons for Seniors program. Thirty-one of the grants went to groups in Conservative-held ridings, only one to a Liberal riding. The grants, which top out at \$25,000 per project, have gone to things like "intergenerational" movie nights (\$18,500), classes in beadwork (\$20,000), increasing interaction between seniors and youth (\$25,000), and assisting seniors in using the bus (\$19,000).

To: Rona Ambrose, MP for Edmonton-Spruce Grove
From: Maurice Tougas, seniors' advocate
Re: New Horizons for Seniors Program

Dear Ms. Ambrose:

I read with great interest the news item regarding the \$15 million New Horizons for Seniors Program. As an unemployed man who sees senior citizenship as a viable future option, I believe I am uniquely positioned to design and operate any number of programs for seniors in Edmonton-Spruce Grove. As my Conservative MP, I hope you will expedite matters

and get some of that grant money directed to your senior voters. Seniors, after all, don't have that much time.

Here are my ideas for New Horizons programs for seniors in your riding. Please check off any or all of the proposed programs that you can supply funding for, and send the cheques to my post office box. I would be happy to arrange ceremonial cheque presentations for any or all projects (see proposal no. 8).

(1) \$25,000 for Voices of the Elderly

An outreach to the value-added age community, where, once a week for one hour, I will listen to interminable stories about the old days. An invaluable service for the busy children of the elderly who don't have time to listen to the same old stories.

(2) \$15,000 for Explaining The Daily Show

This interactive program will gather seniors together for a taped viewing of *The Daily Show* with Jon Stewart. Every couple of minutes we will stop tape and discuss whatever issue Stewart is talking about and explain, in clear terms, what the joke is all about. Topics to be covered include: Why does he talk so fast? What is that "bleeping" noise I hear all the time? If he's Jewish, why is his name Stewart? Why is that music so loud? Graduates may proceed to the more advanced "Explaining Saturday Night Live" class.

(3) \$25,000 for Introduction to the Internet

I propose a multi-week course training the elderly to use the Internet. Topics to be covered include: What is the Internet? Who owns the Internet? What do you mean, nobody owns it? Somebody has to own it!

Where is the Internet located? Graduates may move on to a more advanced class for elderly Internet users, covering such topics as: Why you shouldn't trust Nigerian princes; why penis enlargement may not be for you; why you're getting 200 e-mails a day when you don't have any living friends left.

(4) \$10,000 for Advanced Time Wasting

Seniors get up earlier than anybody, and yet most of them have nothing to do during the day. This course will teach them imaginative ways to while away the hours, such as: staring out the window; power napping; how to make one newspaper last the entire day; new ways to play solitaire; advanced channel surfing.

(5) \$25,000 for Intergenerational Movie Nights

Too many seniors are trapped in the

Turner Classic Movies black-and-white ghetto. This program will get them out of their homes and into movie theatres, where they will enjoy the latest cinematic fare with young people; my sons are available to explain to the seniors what is going on. I propose a viewing schedule of 300, *Watchmen*, and the entire Judd Apatow oeuvre, and perhaps some light to medium porn. The high cost of the program is due to the fact that I will have a defibrillator on hand during all showings.

(6) \$15,000 for Vintage Fashion Shows

Hark back to the good ol' days when crinolines and high-collared shirts were all the rage! This will also give seniors an opportunity to clean out their closets.

(7) \$25,000 for Letters to the Editor Writing Classes

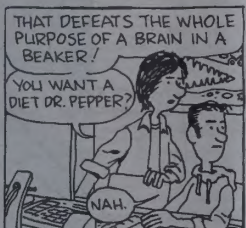
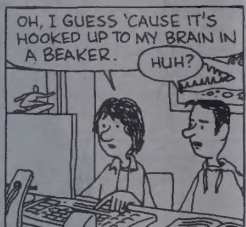
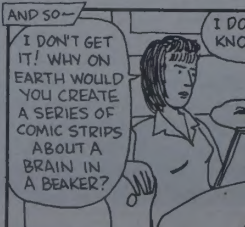
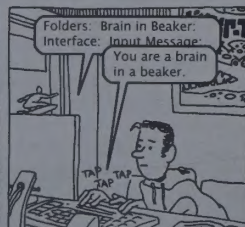
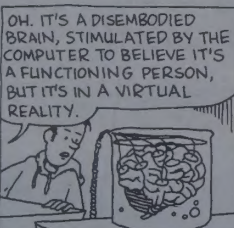
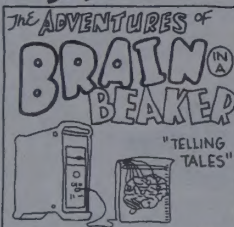
Seniors have a lot to say, and newspapers have a lot of space to fill on their letters page. This course will teach seniors how to write letters and "rants" to their daily newspapers, and get them published. Topics to be covered include: proper use of the term "as a senior on a fixed income"; why politicians are in it only for the money; angry comparisons between today and the old days; why young people stink; how to properly apply stamps.

(8) \$10,000 for Giant Novelty Cheque Creation Classes

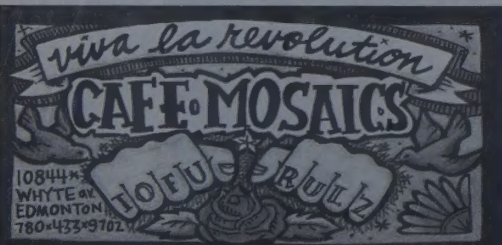
Seniors often have lovely, albeit shaky penmanship. I propose we put them to work creating giant cheques to be used for presentations for New Horizons grants right across the country. Up first: Rona Ambrose presents a cheque to the Giant Novelty Cheque Creation class.

mauricetougas@live.com

TOM THE DANCING BUG



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“ I REALLY DON'T KNOW WHAT TO EXPECT FROM THE PUBLIC.

—SYNCRUDE PRESIDENT AND CEO TOM KATRINA'S ON THE NUMBER OF DUCK DEATHS RISING FROM 500 TO 1600 —GLOBE AND MAIL



WITNESS

MARCH 27, 2009, 8:02 P.M. | PHOTO BY JOHN ULAN

Candles burn outside the Alberta Avenue Community Centre, as supporters walked in Edmonton's Take Back The Night march near 92nd Street and 118th Avenue.

OUR COMMENT ON THIS WEEK'S NEWS

ALBERTA • OILSANDS SICK OF APOLOGIES

The number of ducks that died in the Syncrude tailings pond just tripled to 1,606, and we have to ask — what else are the government and oilsands companies not telling us?

We have no confidence in this government to tell the public exactly what's going on with the oilsands. We have no confidence in its ability to manage the resource properly.

Instead of addressing international concerns about the oilsands' carbon cost and the destruction they're wreaking on the environment, the Progressive Conservatives come out with a \$25 million public relations campaign and a \$2 billion plan for carbon capture, a technology that has not been proven in this capacity.

The term "tailings ponds" is a misleading, almost euphemistic phrase for these huge bodies of contaminated water. But more importantly, the technology to clean the water and reclaim the tailings ponds has never

been proven. Alberta's weak environmental laws likely won't force companies to pay the full cost of the cleanup.

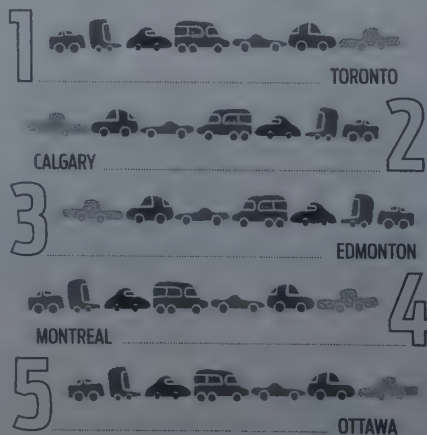
As for the companies, frankly, Syncrude is insulting the intelligence of Albertans by focusing its public apologies on these ducks, however high the death toll eventually turns out to be. "We are committed to making the necessary changes to our long-established practices to help ensure a sad event like this one never happens again," said Syncrude president and CEO Tom Katrina in the apology letter he wrote after the first news of the duck deaths broke. The company has plans to install more noisemakers on their tailings ponds, but Syncrude has also asked to expand the ponds. That's completely ridiculous. Are Albertans supposed to get all mushy because the company is sorry about some dead ducks? Beyond the duck incident and Syncrude, where are the apologies from the entire oilsands industry over the possible

contamination of the Athabasca River? The destruction of the boreal forest? The extreme social pressures the rapid expansion of the oilsands have placed on cities? Most importantly, we still don't know for sure if oilsands activity has escalated cancer cases in the small First Nations community of Fort Chipewyan. Where's the regret over that?

And there will be even more apologies needed for our grandchildren when this province is financially crippled by the huge task of cleaning up the oilsands — and some of it will have to come from the generation that allowed it all to happen. But let's not get caught up in guilt. Today, we don't need apologies. We need a detailed and realistic plan for cleaning up the oilsands. We need a moratorium. We have to get the big oil companies onboard before the resource runs out, companies leave, and Albertans are left with the mess. We need leadership, not secrets.

BY THE NUMBERS

CURSES! FOILED BY TORONTO AND CALGARY AGAIN!
RANKING OF CITIES BY THE NUMBER OF MOVERS, OVER 50 MILES
SOURCE: U-HAUL REPORT, 2008 TOP 25 CANADIAN DESTINATION CITIES





Times may be tough, but necessity is the mother of invention. When it came time to spend \$25 million on something that could help the province get through this economic drought, ■ made perfect sense to spend it on a new provincial slogan. Changing our official motto from the succinct "Alberta Advantage" to the more expansive "Alberta: Freedom To Create. Spirit To Achieve" will bring the masses to their feet. No more sitting around on our advantaged arses! But the old slogan isn't going down without a fight. (For the sake of space, we'll refer the old slogan as "Advantage" and the new one as "Freedom Spirit.")

Ruling Fathers

King Ralph rode the high horse of the Advantage right up until the end of his reign when he left Professor Stelmach to pick up the pieces. Stelmach likes to farm and use his hands. He speaks fluent Ukrainian. Klein, on the other hand, likes to get his buzz on with bikers and pick on the homeless. His liver, one of the strongest known to humankind, will be donated to science once the rest of his body stops working. His talent for dirty jokes is surpassed only by his ability to talk with his foot in his mouth and his head in his rectum.

ADVANTAGE: ADVANTAGE

Sex Appeal

When Advantage walks into the room, heads turn. First you smell its musk, and then you hear the slow, haughty moan of moneyed opulence. But, the wholesome Freedom Spirit has a more nurturing air. It will take you home, let you get to third base, then ask if you think things are moving too fast.

ADVANTAGE: FREEDOM SPIRIT

Superpower

When Advantage is around, everyone thinks that it's the mid-'50s. Mentioning that you think your waiter is ■ bit "fancy" is hilarious again and the debate on whether women should be able to vote or drive is still a hot topic. Freedom Spirit's superpower is the power of distraction. Worried about the economy? BAM! Now you're worried about cholesterol!

ADVANTAGE: TIE

Whatever its faults may be, "Alberta Advantage" isn't ashamed of itself. In fact, it's downright proud to be pompous, loud, and direct. "Alberta: Freedom To Create. Spirit To Achieve," on the other hand, practically bends over backwards apologizing for itself. Versus doesn't like pantywaists. Advantage is the winner.

TRENT WILKIE

edster's dictionary

LOCAL VOCAB · BY TRENT WILKIE

Internimrod

NOUN · A person who makes bold statements on the Internet designed to make their ignorant apathy look heroic. "Internimrod doesn't have anything going on for Earth Day, but knows for sure they won't be turning off any lights. Why would I become a part of anything when I can just mock those who try? Epic fail, Earth Day, NOOB!"

Junots

NOUN · Music fans who boycott the Junos because of their consistent failure to support actual artists instead of corporate product. From the Junot doctrine: "When people realize Nickelback writes the same song over and over, that Great Big Sea merely regurgitates what they say they create, and that Simple Plan is as punk as Miley Cyrus, then and only then will there be no need for the Junots."

Stantonomics

NOUN · A system of dealing with Whyte Avenue rowdiness by creating an untouched pit of bylaw-fine-based wealth. "You put cameras on Whyte. It's that simple. Then those idiots who trash the place get caught. They don't need to go to jail, but they do need to pay for their stupidity. It's twofold: businesses don't have to replace broken windows as much, and moronic drunks actually have to pay for being moronic drunks. That is my dream.... That is Stantonomics. [Muffled sobbing.] I'm fine. A Kleenex? Thanks."

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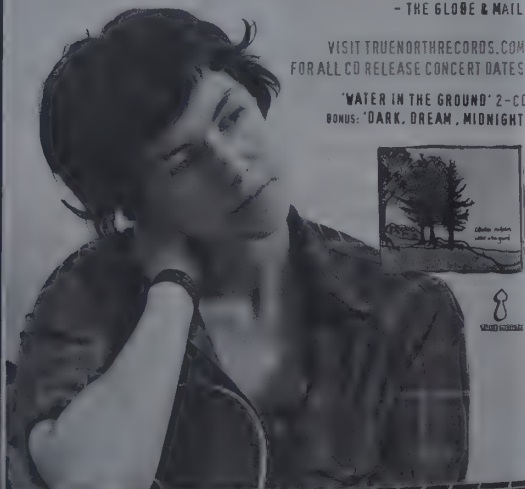
The Intelligencer

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LIFE • DRINKING 175 words

A Gadget Primer



BOOZE MUSE: MELISSA PRIESTLEY FROM DECANTERS TO AERATORS: MAKING SENSE OF WINE TOOLS

Screw fancy openers and "proper" stemware — wine can be enjoyed in the simplest of ways. You don't need a lot of equipment; all you really have to do is find a way to get the bottle open and then chug away. Hell, you can even open the bottle with the well-placed blow of a hammer, or some other blunt instrument. Of course, this method of wine appreciation is best employed under bridges and at frat parties, preferably with such classic wines as Hochtaler or Royal Red. Also, remember to strain the wine through your teeth first; those darn shards of glass play havoc with the lower intestine.

Then there's the other end of the spectrum: wine gadget fetishism. Some people won't even consider drinking wine unless it's served in the "right" glass (such as the \$50 Riedel stem, purportedly designed to maximize the flavour of that particular grape variety, and that variety alone). That's after going through the ceremony of opening and serving the wine, using all manner of gadgets and gizmos — decanters, funnels, strainers, pour spouts, corkscrews... I've seen people draw this process out for a good half hour.

But there is a middle ground. A couple of basic wine supplies can be had for a good price. You can get as complicated or as simple as you like.

Corkscrews

A good corkscrew is the most important tool for a wine lover, and is well worth the investment.

Corkscrews need to be sturdy yet gentle, preferably made from a material that won't totally savage the cork. (I've had good luck with Teflon-coated corkscrews.) The beginner's corkscrew is inevitably one of those "rabbit ear" specimens. While easy to use, they are tremendously clunky and cumbersome — and they tend to massacre the cork. You'll look far more suave and professional with the good old "waiter's friend" style. They really aren't hard to use, and they are eminently classier.

Decanters

To decant or not to decant — is that the question? (Wine literature doesn't have a Shakespeare, so we hacks must wax poetic about proper serving etiquette.) There are ardent

supporters of both sides of the age-old decanting debate. Some feel that decanting is absolutely useless; others say it's essential. Admittedly, decanting does serve a couple of legitimate purposes: removing sediment and aerating the wine. But sediment typically appears only in wine that's a bit older, so it's not much of a concern for your average table wine. Aeration can help tannic wines ease up a bit — but this happens as you open the bottle anyway.

Should you choose to join the decanting crowd, keep in mind that you don't have to use anything fancy. Honestly, you only need some kind of vessel big enough to hold a bottle of wine — juice jugs, antique teapots, hollow ceramic roosters.

Sure you can invest in one of those \$500 crystal decanters shaped like a swan, but just think what you'll do if it breaks. And it will. They always do.

Stemware

There are a few things to look for in a good wineglass. First, it needs to have a big enough bowl to allow swirling without spilling — and to make it unnecessary to refill your glass every five minutes. Second, the thinner the rim, the better, as a thin rim delivers wine more evenly to your palate. Those thick-lipped, machine-rounded Ikea goblets are made for grape juice, not grape wine.

Glasses with stems are nice because they give you something to hold, preventing warming the wine too quickly. But they really aren't necessary. Plus, stemless wineglasses are quite in vogue these days.

Finally, a note about the recent trend toward stemware that supposedly aerates the wine as it sits in the glass: be suspicious. These "breathable" glasses sound too good to be true, and from my insider intelligence, they pretty much are. They work, don't get me wrong, but they work too well, changing a wine from too young to too old in a matter of minutes.

Funnels/Aerators

These fall into the category of "completely optional." Funnels help you decant the wine without spilling it — though I've found they often fool you into thinking you can pour faster when you really can't. Many funnels also come with screens which filter out sediment.

Again, this is useful only when the wine actually has sediment. Like those self-aerating wine glasses, some funnels claim to accomplish the same thing, making a wine taste many years older than it actually is. Again, err on the side of caution. Most wine actually doesn't taste better when it's 25 years old — it just tastes like vinegar.

TOP 10 RINGTONES

- 1 Right Round, Flo Rida ft. Ke\$ha
- 2 Kiss Me Thru the Phone, Soulja Boy
- 3 Crack A Bottle, Eminem
- 4 Dead and Gone, T.I. ft. Justin Timberlake
- 5 Poker Face, Lady Gaga
- 6 Beautiful, Akon
- 7 LoveGame, Kanye West
- 8 Single Ladies, Beyonce
- 9 Heartless, Kanye West
- 10 Whatever You Like, T.I.

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DINING • INDIAN • BY SCOTT LINGLEY 1984 words

Alone At The Buffet

**AND STUFFING HIMSELF
TO WITHIN THE BRINK OF
EXPLOSION, THANKS TO ORIGIN
INDIA**

ORIGIN INDIA
10511-82 Ave. 436-0558

Is there any sight sadder than a middle-aged man dining alone at a buffet on a Sunday night?

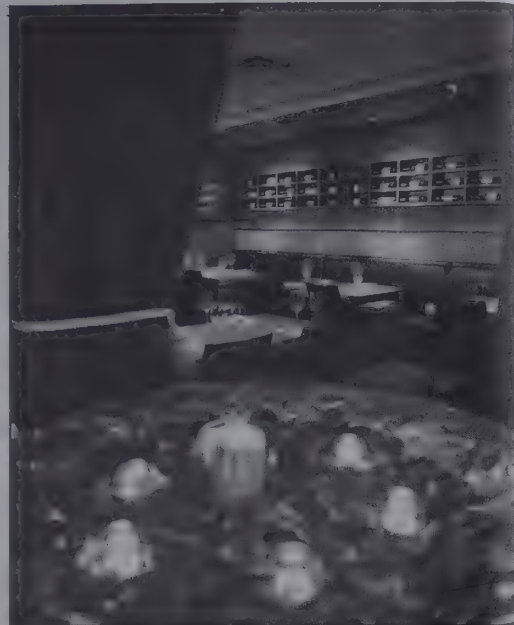
That's what I kept thinking as I sat by myself in Origin India among the tables with groups of two or more. In the eyes of those who bothered to look up from their heaping plates, I was a tragicomic caricature. How could they have known that the paunchy clown in their midst was in fact observing the qualities of and forming opinions about the dining experience, to broadcast to a faceless family of readers? Thanks for caring, guys.

Maybe it's the somewhat sexified interior of Origin India that set my mind off on this self-conscious tack, the descent into its lounge-y, subterranean tranquility a positive shock to the system after the gravel- and garbage-strewn butt-ugliness that is Edmonton's streetscape once the snowdrifts start to recede. The open yet intimate dining room offered no shortage of cozy, dimly lit corners and flickering tealights well-suited to hushed conversation and rapt gazes. And if you aren't in the mood when you first arrive, sampling from the copious selection of wine handsomely integrated into the décor of the room could help get you there.

Once seated without benefit of companion or newspaper, I sort of felt like there wasn't really anything for me to do except start eating. I ditched my jacket, asked for some water and helped myself to a plate. You may object that having Origin India's dinner buffet (\$19.95) isn't the best way to test the kitchen, much less unearth the menu's hidden treasures. On the other hand, it seems like you can't spit in this town without hitting an Indian buffet so, for better or worse, a significant proportion of us opt for the chowline.

I do have an inbuilt constraint that may impair my ability to fulfil my duties in this setting — I can't really eat that much Indian food. Of all the world's cuisine, only the mighty turkey dinner comes anywhere even close to challenging the Indian buffet for creating the sustained sensation that no more food will fit in my body. It's a feeling I don't relish, so I always stop well before I overeat, knowing full well when I stand the food will expand and start working its way back up my esophagus. When it feels like a sneeze might send pallak paneer shooting from your nose, you know you've pushed your luck.

That said, I love an Indian buffet. I



Solo Mission | Origin India doesn't disappoint, even if you are the only one at your table. PHOTO BY MERYL SMITH LAWTON

love the many flavours and textures it entitles you to and how the rich, multihued sauciness invites heavy reliance on crisp, puffy naan bread as a delivery vehicle. Origin India's spread looked long and deep, which calls for a strategy if you're going to try everything in one sitting. I like to put the basmati rice (flecked with cumin seeds, I noticed) in the middle of the plate to free up its entire perimeter to the application of saucy things.

**THE TAB: \$19.95
THE GIST: STURDY INDIAN
TRY: DINNER BUFFET**

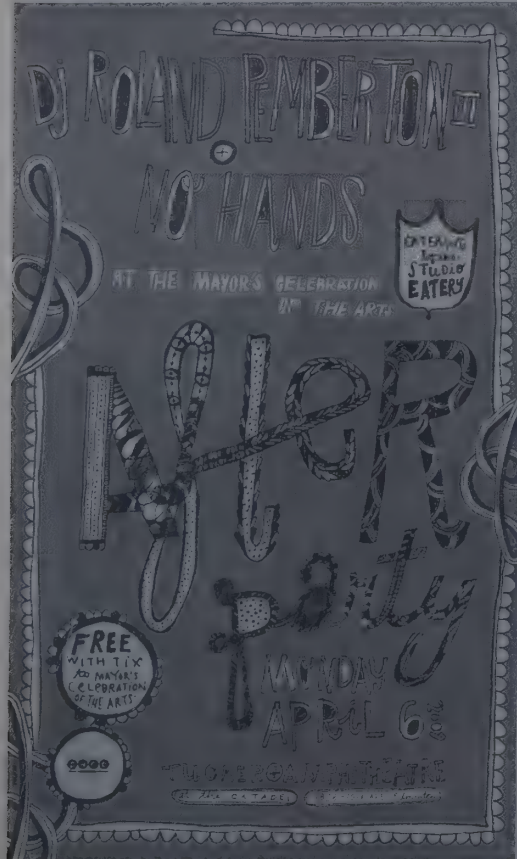
Like a lone middle-aged man at a dinner buffet on a Sunday night, I took lots. My strategy involved taking some of every second dish, saving some of the "lighter" vegetable dishes to counterbalance the second helping of saucy, meat-intensive stews awaiting me at the far end of the buffet table; so dal makhani, aloo dum, and chicken curry for the first pass, followed by gaajar mattar and some samples from the salad bar to go with the lamb curry and butter chicken.

I was glad to discover, on my first scoop of rice and dark-brown lentils, that the kitchen was not shy in the capsicum department, though the heat was in no way punitive — plenty of leeway to savour the intoxicating interplay of aromatic spices, earthy lentils, and cream. I was even more delighted to discover that the aloo dum concealed in its rich saffron-coloured gravy perfectly formed

spheres of buttery mashed potato. There'd be none of that irritating "human interaction" to distract me from the task at hand tonight, though I did get a bit muddled going between the curried chicken on the bone and the Indian-way chicken wings, which to the untrained eye looked somewhat like other chicken wings. Both were boldly spiced, lubriciously tender, and responsive to the addition of raita (yogurt dip) from the salad bar.

The gaajar mattar must have been good because most of the time I don't go out of my way to eat peas, and I definitely ate lots. It helped that they were smothered in densely spiced tomato sauce and tossed with nuggets of carrot, onions, and fresh strips of pepper. Finally I arrived at the intense lamb curry and the butter chicken. The lamb was dark, redolent of ginger, garlic, and clove, and pleasantly free of bones. I'm not sure I've experienced a significant variant on butter chicken in the last few years of eating at Indian restaurants, so I can only vouch that the Origin India version was another winner.

Teetering on the brink of stuffed, I made myself put the fork down, tilted to one side and surreptitiously vented a little steam. There are advantages to dining alone. I was going to try to absorb some of the rice pudding or galabjamun from the dessert table, but soon realized that was flirting with disaster. Instead I had a couple of scoops of fresh-cut fruit — melon, citrus, strawberry — lightly dusted with black pepper and salt, a simple but somehow exotic way to wind up a meal rich in complex flavours and calories.



Let Bygones Be Bygones



Most of us with any imagination have fantasized about time travel. But if you can take a philosophical discussion today, I think hurtling backwards through the years would ultimately be an unnerving and dehumanizing thing — ugly too, depending on your method of locomotion.

Assume zapping into history doesn't work like it does in *The Terminator*, where you can for some reason only send your *naked* body back into a forgotten world. (Why is

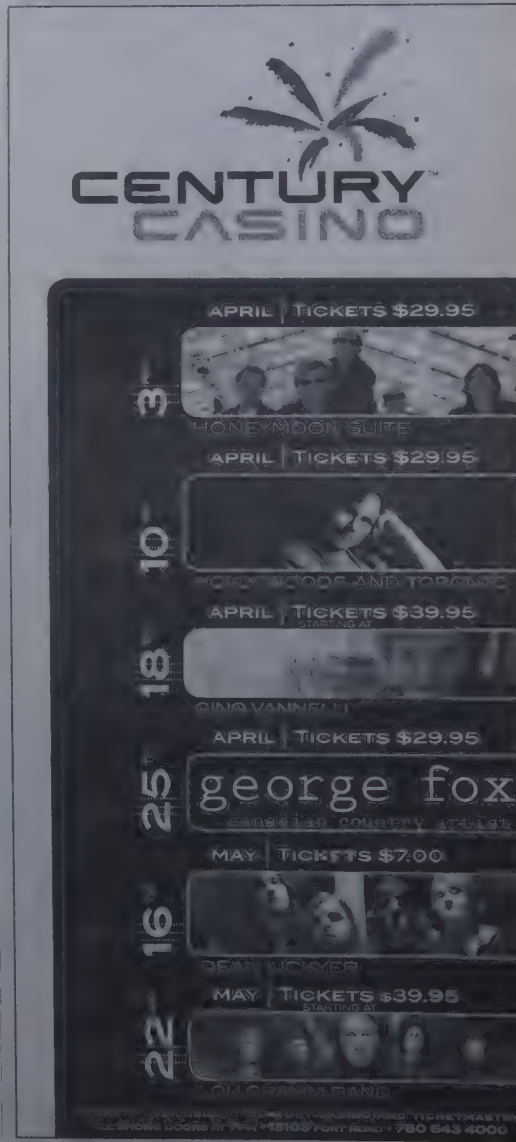
Still, even going back to Golgotha to prove that, indeed, no living, 33-year-old virgin god with a name something like Jesus was destroyed because no one really knew what he did with him, well, then what? The Bible grumps will still say you're full of shit (though obviously not in those terms). Worse, imagine being in the terribly helpless position of trying to decide (a) can I save the 9-11 victims/Challenger astronauts/six million Jews/zillion dodos; and, much more importantly, (b) if I can, what the worst thing will result in the absence

It's all science fiction, of course. Okay, just one more before we go what if, like before, you woke up on April 2, 1989. But this time, you can't control it. You can only watch. You'd sit there clawing and screaming and stuck behind your own eyes as you had to relive, reread, restruggle – actively those 20 years – those long 7,300 days, those endless 175,200 hours – without being able to stop anything from happening... exactly... the way... it already did.

TALES EDMONTON: STORYTELLING WORKSHOP
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Workshops focusing on where to find good stories and how
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8 p.m. Info: <http://groups.yahoo.com/group/bwedmonton>.
COMMUNITY POTLUCK PRIDE CENTRE, 9540-111 AVE. A
 potluck open to all members of the LGBTQ community. A

Info: yuy@shaw.ca



COLIN MELOY KNOWS PEOPLE WILL MAKE FUN OF HIS BAND'S NEW ALBUM, *THE HAZARDS OF LOVE*. HE DOESN'T CARE

Few bands leave themselves more vulnerable to mockery and outright hatred than The Decemberists. This is a band that named their first EP *5 Songs* and then, perversely, went ahead and put six songs on it, a band that has written rambling, showoffily erudite story-songs about 19th-century sailors, Shakespearean plays, rogue Irish paramilitary killers, Tom Courtenay movie characters, Spanish royalty, and Victorian "chimbley sweeps"; a band that has aggressively tasted the patience of listeners by recording numerous epic song suites, including an 18-minute track called "The Tain," based on a story from Celtic mythology; a band that couldn't stick to a single normal time signature for more than two minutes if you held a gun to their heads; a band whose unabashed anglophilia can't help but seem a little affected in a band from Portland, Ore. Coming in for the brunt of the mockery is their lead singer and songwriter, Colin Meloy, whose voice has been described variously as "strange," "plaintive," "quavery," "irritating," "thin," "reedy," "whiny," "horrible," "nasal, needling, nerd-like," and "sounding like a muted mellophone."

And yet, somehow, against all rational predictions, whether by accident or design, The Decemberists' defiantly uncommercial formula has translated into significant commercial success. Their well-reviewed 2006 album *The Crane Wife*, their first for a major label, has sold nearly 300,000 copies; their song "The Infanta" was featured prominently, albeit anachronistically, on a recent episode of the TV show *Mad Men*, and they appeared on a much-hyped 2006 episode of *The Colbert Report*, when Stephen Colbert challenged them to an on-air guitar "shred-off." (They lost when an allegedly "injured" Colbert brought in Peter

Frampton to act as his pinch-guitarist, but sales of *The Crane Wife* seem to have enjoyed the fabled "Colbert bump" anyway.) Meloy seems to be one of those rare art-rockers, along with artists like Björk, Radiohead, and Wilco, whose audience gets bigger and bigger the weirder and more self-indulgent and outré his music becomes.

Of course, that theory will be tested with the release of The Decemberists' latest disc, *The Hazards of Love*, an hour-long concept album, highly influenced by the British folktale tradition, telling the story of a pregnant woman and her shape-shifting, forest-dwelling lover whose efforts to be together are hampered by a vengeful nature goddess and a child-murdering rapist. The disc is big, melodramatic, and bombastic in the best prog-rock tradition, and while it lacks the pop appeal of *The Crane Wife* (for my money, their best, most accessible album), you have to admire Meloy's crazy ambition—not to mention his willingness to carry such a potentially ridiculous-looking project all the way to completion.

I spoke to Meloy last week over the phone from Los Angeles. His voice was perfectly pleasant.

SEE MESSING I feel like I should apologize to you—I've been listening to *The Hazards of Love* on a little iPod station with these minuscule speakers, which hardly seems like the appropriate way to experience an album as epic as this one. How should I be listening to it? How big should my speakers actually be?

Colin Meloy [Laughs.] They should be Kenwoods from 1972, 150 pounds each at the very least. No, actually, I'm so not precious about how people should listen to this record. I realize that people have busy lives and we come at music in a different way these days. Unfortunately, it does often involve listening to music thought tiny speakers and poorly compressed digital files, but what can you do, you know? Ideally you'd listen to it in



THE HAZARDS OF BEING THE DECEMBERISTS

some lossless way on gigantic speakers, but not everybody can afford that kind of luxury.

SEE: Well, it's interesting, because as I was thinking about what questions to ask you about this album, it occurred to me that a lot of them were about that tension between the modern and the historic. But let's begin with the origins of the album. As I understand it, you were inspired in part by an album from the 1960s called *The Hazards of Love* by the British folksinger Anne Briggs, and you wanted to write a song with that title.

CM: That's right.

SEE: So how did that impulse develop into this massive concept album you wound up with? Do you like that phrase, "concept album," by the way, or do you prefer something else?

CM: Well, I fluctuate between "folk opera" and "fake musical." But the germ of the idea was really a confluence of a few things. It was sort of the apotheosis of my fascination with the British folk revival of the 1960s. I'd managed to get my hands on the 45 of Anne Briggs' debut album *The Hazards of Love*, for an ungodly sum of money, on eBay. I played it once and then put it on my shelf and sat there looking at it and letting my mind wander. And at the same time, I'd been approached by a director and producer from New York about doing a stage musical. So these ideas swirling around in my head all kind of came together: I wrote a song called "The Hazards of Love," but it seemed that after those five minutes were over, there was still more story to tell.

SEE: Is it based on an actual folk legend, or did you make it all up yourself?

CM: Well, I'm not sure how clear all this is on the album – maybe it's not clear at all. The idea was to take common, archetypal folk song events and characters and place them together on some kind of stage, assuming that their trundled narrative, the aura orbiting about them, would connect once they were all

SEE: Did you have a hard time deciding whether to give the album a happy ending?

CM: Yeah, I think I did! I maybe had an inkling initially that there would be a marriage instead of a double drowning. But I ended up going with the latter. It just seemed to make more sense. [Laughs.]

SEE: What is it about the British folk tradition that seems to appeal to you more powerfully than the American folk tradition? Is it the storytelling aspect? My impression is that British folk is less about the singer and more about the story, whereas post-Woody Guthrie American folk puts more focus on the personality of the singer.

CM: I think the British folk revival and the American folk revival kind of started out the same, taking these old songs and playing them for people in the present. But when American singers like Bob Dylan, Joan Baez, Phil Ochs took off, there were different things happening – there was civil strife that inspired them to write original, more topical material. Meanwhile, the British folk revival was just getting farther and farther back towards the source, to the point where it was kind of anathema to do new original material. Mike and Lal Waterson did a brilliant album in 1972 called *Bright Phoebus* that was just shunned by the British folk revival community because it was entirely new material, and I don't think that would have been the case in America. On the other hand, people in England really discovered the width and breadth of traditional folk songs in a way that America didn't.

SEE: What are the challenges of writing an album-length musical story as opposed to a collection of self-contained songs? Were you at all worried about whether these songs would stand on their own?

CM: No, that wasn't too much of an issue. I kind of had to throw that idea out the window, along with the idea of writing

the right emotional quality to it or builds to a nice crescendo?

CM: I always find that melodies are the easiest and the funnest things to write. I feel like you use such a different part of your brain for that – you're just listening for musicality, for tone, and it's something that can't be workshoped or learned. You just have to recognize, "Oh – that interval sounds good." But when it comes down to filling in and writing the words, it becomes more of an academic exercise. That said, there's some happenstance there as well – often I don't realize I've written a good turn of phrase until I've come back to it later. I do like language with some musicality or cadence to it. It's not like I'm out to impress people by using certain words, but I do take pleasure in peppering my songs with words that you don't hear in everyday speech. I would hate to hamper myself by not using those words.

SEE: So much of your music is sung in the voice of invented characters. Would someone listening to your records learn much about Colin Meloy?

CM: No, other than my weird penchants and fascinations. But none of it is very autobiographical, if at all.

SEE: Even so, do you ever have moments of self-doubt as an artist? Especially with a project like *The Hazards of Love*, it seems like there's an increased likelihood of, well, falling on your face in public. Or are you able to soldier through those moments and think, "No, I know how this is all going to sound when I'm done, and it's going to be great?"

CM: There are definitely moments of self-doubt involved in any project. But I guess you just have to trust your first instinct. And taking risks is essential if you're going to create something real. With this project, there were plenty of moments where I was thinking, "What are we doing?" You know, "It's our second record for a major label. Why are we on a major label? Do we want to make something more difficult for our audience?" But

YOU CAN'T HAVE A ROMANTIC FOLK SONG WITHOUT A TRAGIC DROWNING.

placed in line into some sort of story, with as little of my own invention needed as possible.

SEE: I hope this question doesn't sound as stupid as I think it might, but what does this story mean to you? Not that I want you to explain every last image, but is there some message that you hope listeners will take away from it, some lesson about love or the cruelty of the world?

CM: Sure. Hopefully people come away from it learning something about love, or understanding something deeper about love. The thing is, a lot of those common elements I was talking about were drawn from artists I was listening to from the British folk revival of the '60s and '70s. And by and large, if you listen to them a lot, you'll discover they have a penchant for writing songs that deal with romantic love but which also have a very dark and violent streak to them. I think that's partly because they're from a younger generation, and when they come to these folk songs, that's a way in to them, to say, "Wow, these songs are really dark and scary! But they're also pretty sweet and sentimental." That's what drew me to them as well. So my album is about love, but it's about the hazards, the danger of love as well – and especially the danger of love in a time that's not our own time, when the balance of power between the sexes was a bit more uneven.

SEE: There's something about setting a song in a long-ago historical period that gives you access to grander emotions.

CM: Definitely. I think you can get away with a little bit more galloping sentimentality – in fact, I think people kind of expect that. But also, one of the things I find so appealing about this kind of song is that they deal with archetypes. We need those archetypes in our stories – just as you can't have an action movie without a car chase, you can't have a romantic folk song without a tragic drowning, you know?

choruses and so on. Which was kind of freeing, in a way, being able to mess around with songs that were essentially bridges between two other songs, and things like that. Whether I sacrificed some "real" songs as a result ... well, you can't sit around and think about things like that because you'll just go crazy.

SEE: People always marvel at the complexity of your songs, all the esoteric vocabulary and the unusual time signatures, and so on. But I wonder if there's an extent to which these kinds of songs are easy for you to write – this is just the way your mind works.

CM: It's certainly was an easier record to make than if I were to sit down and just write a bunch of pop songs.

SEE: Well, I was curious about that. If someone forced you to write a bunch of songs for a more conventional band like, say, Maroon 5, would you be able to do it?

CM: I think I would do a terrible, terrible job and would be racking my brain the whole time. Now, there was certainly some labour involved with *The Hazards of Love*, but there were a lot of times where the songs and melodies were coming to me pretty thick and fast. Once you feel comfortable working in a certain mode, it does come fairly naturally.

SEE: Would you have been capable of making this album 10 years ago when The Decemberists were just starting out?

CM: No. Ten years ago, I was still figuring out how to write, you know? What was interesting to me as a songwriter? I was still kind of struggling to develop a voice. In some ways, I needed to get a lot of songs under my belt before attacking something like this. I don't know this project would even have been interesting to me 10 years ago; I would have balked at it and said, "I just want to write pop songs." You know?

SEE: What do you take the most pleasure in – coming up with a neat lyrical turn of phrase, or creating a melody that has just

the pushback to that, I think, is our belief that it's not difficult music – that it's actually really inviting music, and accessible in its own right. I did know this record was going to be polarizing. Some people are not going to like it, and I totally understand that. The vast percentage of records coming out are "normal," with normal songs on them. In some ways, making this record was an exercise in free will – "You're going to give us complete creative control. Okay ... we'll do this." That kind of thinking can give birth to a lot of great ideas, but also a lot of terrible ideas. But hopefully even the terrible ideas are interesting ones.

SEE: I was listening to music critic Jim DeRogatis review your album on his radio show this week, and he argued that your true influence was not the British folk revival, but Jethro Tull's *Thick as a Brick*.

CM: You know, I own *Thick as a Brick*, but I can't say I know it that well. At the risk of sounding like a total impostor, I didn't grow up listening to Jethro Tull; I grew up listening to The Smiths and The Replacements and Husker Du – the bands that were kind of working in reaction to everything Jethro Tull had built up. But I do have a newfound love for that kind of music, if only for its ambition, which I still find interesting and exciting.

SEE: There's a lot of dark characters who populate your songs, and The Rake in *The Hazards of Love* is just the latest example. Do you have faith in humanity?

CM: I do have faith in the world and in human beings as being, in their essence, very kind and loving. But I do find people who are violent, who have dark histories and dark fascinations, to be endlessly listening. So I'll probably continue writing about them.

The Decemberists' The Hazards of Love (Rough Trade) is in stores now.

MUSIC PREVIEW • VETERAN PUNKS • BY KORTNEY JMAEFF | 660 words

Youth Without Youth

"I DON'T THINK WE'VE MELLOWED," SAYS NOMEANSNO AS THEY CLOSE IN ON THEIR 30TH BIRTHDAY

NOMEANSNO

w/ Potty Umbrella, Coffin Ships, The Pawn Shop (1055 Whyte Ave.), Thu, Apr 9. Tickets available through Ticketmaster and Bladdyr.

Nomeansno have been playing together and touring the world for nearly 30 years — and never once in all those years have they given in to the temptation to write a science fiction rock opera or play with a symphony orchestra. With so many punk bands imploding quicker than you can say "Sex Pistol," what makes this Victoria three-piece so ageless?

"I don't think we've mellowed," says drummer John Wright about their 10th full-length release, 2006's *All Roads Lead to Ausfahrt*, which is as snap and free from self-indulgence as anything else in their discography. "Ausfahrt was our conscious effort towards in-your-face, short punk rock songs. I still have the same energy and the same perspective on music as I had when I first started 30 years ago. I saw a lot of great punk shows at the Commodore in Vancouver. When I was 20, I saw Gang of Four — they were fantastic!"

Not that *Ausfahrt* doesn't contain its fair share of brooding imagery. On the track "Til I Die," for instance, Rob Wright sings, "The chill of winter is bitter and bleak/The snow on the pathway is heavy and deep." Is that a metaphor for a band facing down middle age?

Well, not quite. "Although some of our songs have serious matter and intense emotions," Wright says "you have to balance it out. People will absorb more with a smile on their face."



Let's Hug It Out | Nomeansno plans to release a new record, *I'd Like to Buy the World a Hug*, later in 2009. PHOTO SUPPLIED

Bands that take themselves too seriously get boring really quickly. We're all pretty goofy guys — we just try to be ourselves."

True enough: their website, www.nomeanswhatever.com, is packed with suspicious stories about added band members, odd recording techniques, and freaky celebrity encounters. A recent post, for instance, describes their latest initiative to reduce their carbon footprint. "The quartet has decided to record entirely without electricity," the item reads, "using solely the acoustical effects of the planet's sphere to resonate the music worldwide. Touring will be done in a carbon-neutral carriage pulled by eco-friendly mules

named Steven, Fred, and Marge. Venues are being asked to refrain from advertising by any other method than word of mouth and bicycle messenger."

Well, hopefully the band won't object if I waste a little newsprint to publicize the fact that Nomeansno plans a new release for 2009 tentatively codenamed *I'd Like to Buy the World a Hug*. "We have songs left over from years ago that we haven't got around to recording for the new release," Wright says, "along with a bunch of new material. Instead of doing a full-length CD, we plan to release a series of 12-inch singles on vinyl."

What prompted this unorthodox

plan of action? "CDs don't really sell anymore," Wright says. "We thought we'd approach the release a few songs at a time. This upcoming tour, we'll play some of these brand new songs like 'Old,' 'Jubilant,' 'Faceless May,' and 'No Fun' and then record them later in the spring for this release."

After racking up a backbreaking total of more than 175 live shows in 2007, Nomeansno spent 2008 taking a much-needed break. "[I spent most of it] just being a dad to my two kids at home," Wright says. "I didn't play the drums for a whole year until this last January. I thought I would be rusty, but it's as though I hadn't stopped playing. I feel re-energized

to get right back at her." Plans are in the works for Nomeansno to tour new locations Brazil and Argentina in the fall.

For now, though after hitting four tour dates in Japan, Nomeansno will follow in the proud tradition of playing in Edmonton in the midst of their current Canadian tour. "We've been playing at the [currently named] Pawn Shop when it first opened as a venue," Wright says. "Edmonton has a great music scene — it's been a great stop over since we started playing it in 1984."

Check back at that location in 2034 — the odds seem good that if it's still a music venue, Nomeansno will be playing there again.



Mountain Man | Sebastian Grainger climbs onto the Pawn Shop stage this Tuesday. PHOTO SUPPLIED

HOT TICKETS • MUST-SEE SHOWS

RESURRECTION

Sebastian Grainger

Pawn Shop • April 7
\$14 | Ticketmaster

Grainger has just wrapped up a pilgrimage to the seminal Austin, Texas music sweat-fest SXSW to promote *Sebastian Grainger & The Mountains* — his first solo effort since creative differences soured his dance-punk romance with bassist Jesse F. Keeler in 2006. We're still not sure how we feel about the premature death of *Death From Above 1979*, but considering the excellence of Grainger's posthumous work, we're not crying too loudly. And hey, if worse comes to worst, there's always necromancy — right?

TGT

Thursday

Edmonton Event Centre • April 3
\$27.25 | Ticketmaster

Tom Keeley and his bandmates have come a long way since 2002 when they were telling fans not to purchase *Five Stories Falling*, a quickie EP they created to fulfil their contract with Victory Records — seems the label's plan to hand out "Thursday Whoopie Cushions" at the Warped tour didn't sit well with the band. Now they're riding high with Epitaph and plugging *Common Existence*, their fifth studio release. Just don't mix up the show day: Friday plays this Thursday — no, wait, it's the other way around. Silly us.

HEYDAY

Hey Rosetta!

Starlite Room • April 3
\$12 | Ticketmaster

Confusingly, Hey Ocean is also playing Edmonton this week (Pawn Shop, April 8, 9 p.m.), so just as a precaution, here's how to tell them apart. If you wander into the venue and see six Newfies (including a violinist and a cellist) onstage, you're looking at Hey Rosetta! But if you see four Vancouverites with a lovely female flute player, that's definitely Hey Ocean. The good news is that their shows are on different nights so if you get confused you can always catch both. And *Hey Ladies!* at The Roxy to boot!

MUSIC PREVIEW | IDEA MAN • BY MICHAEL HINGSTON | 607 words

Six Years Of Solid Work For Max Tundra



The Parallax View | Max Tundra hopes the public hasn't been too dumbed down by Lily Allen to appreciate his ambitious new disc. PHOTO COURTESY OF OUTSIDE MUSIC

ASSEMBLING HUNDREDS OF SAMPLES WAS EASY; GETTING THE MAINSTREAM PRESS TO LISTEN IS THE HARD PART

MAX TUNDRA

w/ Junior Boys, Starlite Room (10030-102 St.), Tue, Apr 7 (8pm). Tickets: \$17, available through Megatunes, Blackbird, Listen, and www.ticketweb.ca.

It took Max Tundra a full six years to finish his new album, but *Parallax Error Beheads You* is no Chinese Democracy for the indie pop set, perpetually overthought and second-guessed, languishing half-finished in some vault. Tundra (real name Ben Jacobs) may have had some writer's block along the way, as well as the occasional fear that he'd die before

I made a record I'm extremely proud of. I couldn't have done it in five years; it had to take six."

That obsessive attention to (and love of) detail shows in every second of Jacobs' work. He specializes in huge collages of sound, chopping and layering all kinds of instruments, old and new, over top of one another, and his songs are unpredictable in the best way: they rush off in new directions at the drop of a hat, with his airtight melodies and playfully obtuse lyrics leading the charge.

But despite a loyal fanbase and more than his share of critical buzz on the Internet, Jacobs is frustrated at how difficult it's been to get the time of day from mainstream media. To make things worse, on the day we

be bitching about someone.

"It's frustrating as a practitioner of slightly weird pop music. You think, 'There's no way of my stuff getting heard short of word of mouth, and playing shows every day for the rest of my life.' And even then, there's hundreds and hundreds of people who'd probably really love it, but don't get the opportunity to even know it exists."

Ironically, the best summation of Jacobs' critique of the British music scene is in the very thing they've just lost access to: a music video. The clip for "Will Get Fooled Again" takes his story about looking for love on the Internet — his hapless narrator finds girls through Friendster, MySpace, Google Image Search, and eBay —

"THERE'S A TRACK CALLED 'ORPHANED,' AND THAT'S GOT SOMETHING LIKE 540 SAMPLES ON IT. OBVIOUSLY, THAT TOOK A FEW WEEKS TO ASSEMBLE."

the album was finished, but mostly he had work to do — exhaustive, painstaking work.

"There's a track called 'Orphaned,' and that's got something like 540 samples on it," Jacobs says over the phone from his house in London. "Obviously that took a few weeks to assemble, from, I think, 30 different records. I managed to find 540 noises that were in the key I wanted."

"I really indulge myself. It's a sunny day outside, all your friends are playing, and you're inside chopping up drum sounds. You think, 'What's going on?' But it's worth it, because

spoke, the United Kingdom officially blocked its citizens from watching music videos from YouTube, thereby taking away one of Jacobs's biggest promotional outlets in his home country.

"Have you heard of Lily Allen?" he asks. "She's a famous person's daughter who writes very simplistic kinds of pop songs, but is phenomenally hyped. Other stuff isn't getting through. There's so many interesting people making music at the moment, and there's blanket coverage of really bland, mainstream stuff just because it's got a mouthy singer who might

and puts it in the mouth of a bland-looking boy band. Then, just as the lyrics are about to start, the camera zooms way in on the frontman's face and Jacobs, dressed up as an exploding zit, does the actual singing."

"When I recorded that song, I wanted it to be my boy band tune," he explains. "I always think when I listen to my songs, 'Oh yeah, this is really commercial,' and then it fails to get on a Ford commercial. So perhaps it isn't. But in my world, that's a really mainstream pop song."

Sigh. Mine too, Mr. Jacobs. Mine too.

3
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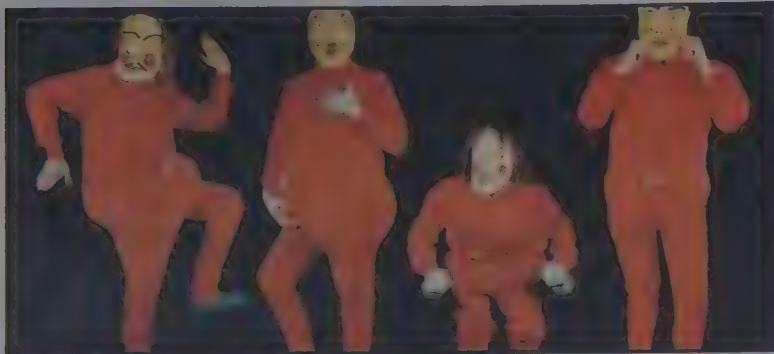


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AIDS Wolf Wants Music To Be Weirder



Wolf Parade | You know what, AIDS Wolf? We think red just might be your colour! PHOTO COURTESY OF SKINGRAFT RECORDS

CHLOE SKUM TURNS OFF THE FLAMEJOB SCREAM LONG ENOUGH TO TALK ABOUT THE WAR BETWEEN POP AND AVANT-GARDE

AIDS WOLF

w/ Shearing Pink and The Fannies, The Pawn Shop (1055 Whyte Ave.) Mon, Apr 6. Tickets: \$13, available through Blackzynt, Megastunes and Ticketmaster.

AIDS Wolf make uneasy listening music. This Montreal quartet has been releasing their own unique brand of avant-garde noise punk (or

whatever classification you want to invent for it) for the past six years, and are growing a fanbase thanks to a smart combination of sonic originality and a face-melting live show.

To understand the force behind AIDS Wolf, it might be best to start with the line-up: Chloe "Deluxxx" Skum on Flamejob Scream, Yannick "NoNo" Desranleau on Total Downward Thunder, Myles "BOP" Broscoe on Electric Mountain Range, and Alex "Kozz" Moskos on Split-Screen Desert Guitar.

Listen to any of their recorded output, from their *Freedom Summer* cassette to their new LP, *Cities of Glass*, and you'll completely understand the pseudonyms and instrument names. While Skum wails, Desranleau's caveman rhythms provide the perfect match to the dissonant guitar shredding and bass-blasting of Moskos and Broscoe.

I was able to catch up with Skum while AIDS Wolf were in the middle of Austin for SXSW, where they were playing two to three shows per day. I've you've seen an AIDS Wolf show,

you'll share my amazement that they could summon the energy to deliver more than one of their exhausting performances a day, or that Skum's vocal cords could withstand that kind of punishment.

Despite a van breakdown in Iowa City, the band made it to Austin and Skum was in high spirits as she talked about the influences on AIDS Wolf's music. "We're playing in the context of avant-garde punk rock, or whatever you want to call it," she began, "but we also have a lot of influences. We like hardcore and free jazz and modern classical and Captain Beefheart too, so we're trying to take stock of what we find interesting and push it up a few notches, because we don't want to just be parodying what we like. Like, if Beefheart was making such fucking strange music in the '60s, why is stuff so not-weird now?"

"Even if you listen to the *White Album* by The Beatles, it's so startlingly weird compared to most underground music today. As a band, we like stuff that is often difficult and obtuse, and we think that if experimental rock is going to evolve, it's not going to evolve if you make it poppier and safer — you have to push

the boundaries in different directions than that. You have to play with sound, and play with polyrhythms, and play with tonality and atonality, and composition structure, and stuff like that. If you're taking ideas from the avant-garde and trying to make them into catchy pop songs, it's not really avant-garde anymore. Besides, The Beatles already did it better, so why not try and push it in a different direction?"

Skum certainly goes far beyond anything Lennon or McCartney ever did in AIDS Wolf's live show, her huge personality more than making up for her small size as she maniacally paces, rolls on the floor, and flails wildly while the rest of the band tries to match her energy. The show is rewarding and entertaining, even if the music is difficult — and if anything, it's getting more intense as the years go on.

"It's hard to have perspective on your own project," Skum says, "but the stuff we've been writing is definitely a lot more personal and a lot more weird and interesting. It's also going to make it more divisive, though. If you like it, you're going to love it and if you hate it, you're going to fucking hate it."

The Tree Musketeers



Your Prom Dates Are Here | The Deep Dark Woods know how to rock the fiddles. PHOTO COURTESY OF BLACK-HEN RECORDS

THE DEEP DARK WOODS VENTURE INTO THE BLACKEST PART OF THE FOREST ON THEIR NEW WINTER HOURS CD

THE DEEP DARK WOODS

w/ The Wheat Pool, Red Ram, The Pawn Shop (1055 Whyte Ave.) Fri, Apr 3 (9pm). Tickets: \$10 at the door.

"It's the origins of folk music, blues, rock 'n' roll, and country — it's all from traditional songs," says The Deep Dark Woods drummer Lucas Goetz when I push him to explain how a bunch of youngsters from Saskatoon ended up spinning musical yarns and twisting murder ballads around four part-harmonies.

"It started back in England, Ireland, and Scotland — folk ballads that were passed down and changed and that became country music or folk music or blues, depending on where you were. It's the heritage of it. It's old music, it's got a lot of history, and it's very passionate. It's not like a lot of pop music these days — a lot of it's just sort of fun, clever songs and there's not a lot of history or passion in it or feeling, sometimes, but not always."

Before you can figure out the lyrics or deconstruct the tune, it's the feel of The Deep Dark Woods' mu-

sic that strikes the listener: *Winter Hours*, the band's sparse and sombre third effort, leaves you with the sensation of travelling through another deep dark winter. While the blues and country influences that score the DDW's sound may stem from the south, theirs is a distinctly northern take on roots music, as it often seems just a little bit colder than anything, say, coming out of Nashville.

Their fondness for the traditional extends to the recording process, as all their albums, including *Winter Hours*, were recorded live off the floor (save for a few overdubs here and there).

"Our strength is playing live, so

add in some additional instrumentation, including a little fiddle and keys.

Hammond organ, banjo, and pedal steel lines slip in and out of the album, giving the songs layers, but these finishing touches never overtake the essence of the band, which is four scruffy looking dudes singing simple stories with lovely harmonies. Their dusty tunes are reminiscent of The Band circa *Music From Big Pink*, especially Ryan Boldt's quavering lead vocals. "We play good music that's kind of got some traditional things to it and some rock 'n' roll ... and we're not pop music," says Goetz simply.

He's not one to fuss — even though

"A LOT OF POP MUSIC IS JUST SORT OF FUN, CLEVER SONGS AND THERE'S NOT A LOT OF HISTORY OR PASSION OR FEELING IN IT."

I think that that's what we want to bring to the album," Goetz explains. "I find it much more comfortable and more natural. I think it sounds more real to record it like that." Recorded in Vancouver at The Factory, the band laid down their parts in a week. Then it was over to producer Steve Dawson's studio, the Hen House, to

their sound has a depth that seems far beyond their years. Maybe that's just because, as Goetz mentions, it's a sound that goes way back, too far back to count. Regardless, the DDW are doing a mighty fine job of cleaning off the cobwebs and giving these tunes a new voice for a new century.

MUSIC PREVIEW • PUNK SPRINGTEENS? • BY CURTIS WRIGHT (150 words)

Tall, Dark, And Anthem



Tonight We're Gonna Party Like It's 1959 | Their don't-call-it-retro 2008 album *The '59 Sound* has put The Gaslight Anthem on the map. PHOTO COURTESY OF SIDONEQUIMMY RECORDS

AUDiences FROM NEW JERSEY TO GREAT BRITAIN HAVE EMBRACED THE GASLIGHT ANTHEM'S BLUE-COLLAR SOUND

THE GASLIGHT ANTHEM
w/ Heartless Bastards, The Starlite Room (10030-102.5).
Wed, Apr 8 (8pm). Tickets available through Ticketmaster.
unionevents.ca, Blackbird.

The Gaslight Anthem is just as blown away by their newfound recognition as you would be if you suddenly found yourself onstage, headlining shows in cities you've never heard of — they're a band that's still more used to recalls in the audience at shows, not the headlining act.

"We were the fans very, very recently," says frontman (and former construction worker) Brian Fallon. "It came out of nowhere. Yesterday I

didn't matter how big or small things got, that it could still feel like it was their band. We're singing songs for them — the common everyday guy — 'cause that's really what the four of us are."

The New Brunswick, N.J. quartet (which also features bassist Alex Levine, drummer Benny Horowitz and guitarist Alex Rosamilia) formed in 2005 and released their first disc, *Sink or Swim*, in 2007. But it wasn't until 2008 that The Gaslight Anthem's stock began to rapidly rise, with the Brits enthusiastically embracing their nostalgic sound, part Joe Strummer greaser and part Otis Redding soul, and Pitchfork giving *The '59 Sound* a rave. ("It's simple, it's sincere, and it kills me every time," the reviewer wrote, in a rare display of unabashed enthusiasm from the hard-to-please site.) Not

age bedroom. Listening to Strummer would give him the confidence that everything was going to be alright, he says, and remind him to hold life's precious moments close to him.

As Fallon talks about his band's success, it's hard not to think of the community spirit of a band like The Clash. They might not be playing to the same size crowds, but like Strummer, Fallon takes the idea of someone putting his music on their stereo or invite them into their city very seriously. "You feel grateful," he says, "because you've never been [to a city] and the fans don't owe you anything — you owe them everything. I feel like a citizen of everywhere."

"WE'RE SINGING SONGS FOR THE COMMON EVERYDAY GUY, 'CAUSE THAT'S REALLY WHAT THE FOUR OF US ARE."

was sweeping floors and cleaning up roofing tiles, and now I'm playing in Canada to over 900 people." Maybe it's those dreams of ditching his nine-to-five existence and moving on to something better that Fallon is thinking of when you hear him sing the line "We were always waiting for something to happen" on "Great Expectations," the leadoff track to the band's breakthrough 2008 album *The '59 Sound*.

Fallon says their band has always taken a blue-collar approach to making records. "We always wanted to be that band that everyone kind of felt like it was their band," he says. "It

bad for an album that Fallon says was conceived merely with "the intention of playing it live — it's really a preview of seeing us onstage."

That live show is filled with homages to their musical heroes — from live covers of soul legend Ben E. King, references to trumpeter Miles Davis, or songs like "I'da Called You Woody, Joe," a heartfelt tribute to Joe Strummer that was one of the highlights of their 2005 debut. "I carried these songs like a comfort wherever I'd go," reads one of the song's key lines, and Fallon happily confesses how the sounds of The Clash used to resonate within the walls of his teen-



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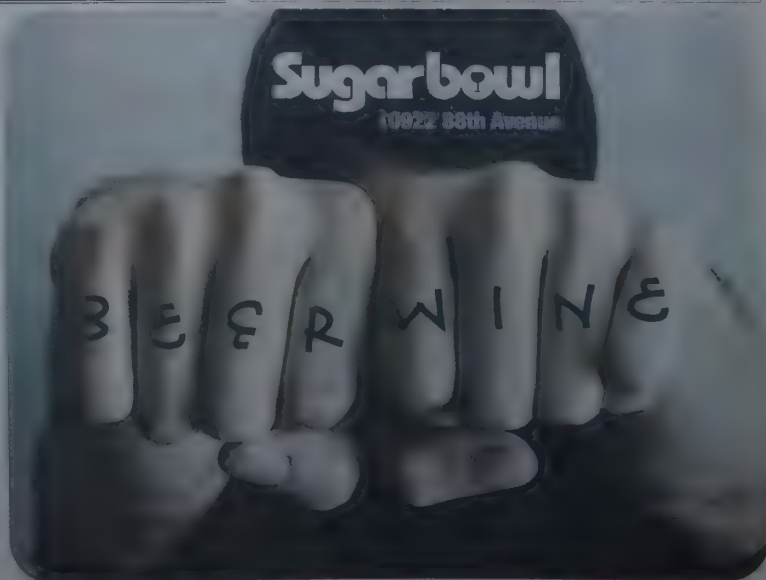
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TO MOURN: THE VENERABLE
WHYTE AVE RECORD STORE IS
CLOSING ITS DOORS

Two-thousand nine, the Year of the Sword, she strikes again. Southside Sound is closing its doors as one of Whyte Ave's oldest businesses at the end of May, and owner Peter Sutherland is cautious about what happens next. "I don't know. I'm open to suggestions and offers," smiles the knowledgeable, 59-year-old retail mainstay.

Sutherland's owned the roots-eclectic record store for the past 15 years (more than half of its life) and, in a purge that includes quitting smoking and even considering letting coffee go, he openly describes the feeling like "a big chunk of me has been taken away."

The store survived major water damage after the March 13, 2003 kitchen fire which consumed Albert's and the Scales & Tails pet shop above, moving down the street then back after renos. Besides being the No. 1 spot to slake any roots mu-

ly, honestly without any detectable bitterness.

As of right now, the stock is 20 per cent off, and Sutherland intends to liquidate his inventory as the May 31 deadline approaches with further cuts. If there's a lesson to be learned from Elephants Never Forget shutting its doors with increasing percentage hacks, you're better off heading down now instead of waiting for that extra 10 per cent bargain.

Thanks to Sutherland, I've picked up rare Howlin' Wolf, The Orleans, buckets of used metal and even Amazing Blondel — chipper Renaissance folk. I have Southside Sound stickers on some of my oldest CDs, the road-trip tapes I mentioned earlier ... even some LPs. Time isn't holding us, time isn't after us, it's been said ... but while there still is time, thanks from all of us for what you did, Peter.

On a less sentimental note, The Whitsundays have embarked on what guitarist Nickolas Johnson describes as "the longest tour of my life." The band, which played a phenomenal smoke-machine set at the Dog on the weekend, has survived the loss of Doug Organ, singer Paul Arnusch now playing keys beautifully centre stage. They're going through a weird Mexican costume thing right now — sombreros and Z-28 backseat ponchos — sounding loose and wilder than the tight CD

"WHYTE AVE IS NOT THE GREAT RETAIL STRIP IT ONCE WAS.
IT'S KIND OF GONE DOWN THE TUBES."

sic thirst, Southside also boasts the best selection of classic gig poster prints in the city — I bought a brilliant chimpanzee Devo poster there once, as well as an enlarged Johnny Cash ticket stub from an old Edmonton Gardens show with Carl Perkins. SS also sold tapes longer than any other store I can remember, which was super-handly when your car only had a tape deck — pop in and pick up a couple country cassettes and you were ready to hit the highway for North Country Fair.

Despite rumours of a major rent hike, Sutherland says his bills are quite reasonable. The true culprit, he says, is "the constant chipping away — downloading, online shopping, and a younger generation that feels they shouldn't have to pay for music. I serve an older crowd that gets smaller and smaller, and isn't being replaced either. In my observation, Whyte Ave is not the great retail strip it once was. People used to come down here with their families on Saturdays, but it doesn't feel like it used to. It's kind of gone down the tubes." He smiles matter-of-fact-

from last year, on which Arnusch essentially played all the parts himself. For the next recording, which will include a song about ecstasy, the band will record live off the floor to tape, well practised from the tour. Should be interesting.

Another gig of note was GZA the Genius at Starlite last week, a charmingly sloppy show which, for a rap concert, was impressively almost on schedule. That room's actually perfectly built for crowded hip hop shows. We were so jacked up by the time Mr. Genius got on, most of what I come back to was a lot of hilarious front-row bouncing-around and a guy intentionally spilling his drink on a girl. But the rhymes were substantive and hung over us like zeppelins, even if some of us missed Method Man and Ol' Dirty Bastard (R.I.P.).

Just like at the Witch concert, the headliner shares full props with the local opener — Touch & Nato were completely on fire, lots of energy and mad humour. Love this city, as you know.

CD REVIEWS



All Caps

D.O.O.M.*Born Like This*

(Lexi)

★★★★☆

It's been a full four years since we've seen an album of new material from MF Doom or any of his myriad supervillain aliases. That may not be long by some standards, but this is a guy who put out an amazing seven full-length records between 2003-2005 alone. His long-awaited new disc, *Born Like This*, is a batch of smoky, chorusless blasts of hip hop alchemy complete with mumbled references to Bukowski, *Ernest Goes to Camp*, and DOOM's own ever-growing mythology. (On his slightly altered new moniker, "All big letters but it isn't no acronym.") In other words, it's glorious business as usual. There are a few guest stars on display, but DOOM handles the bulk of the rhymes and more than half of the beats, with a hypnotic contribution from the late J Dilla ("Lightworks") providing the best of the pinch hits. It's a potent formula, and as long as he keeps the references coming quick — "Batty-Boys" is a stalled, three-minute riff about Batman and Robin being gay — DOOM remains as essential as ever.

MICHAEL HINGSTON



Golden Throat

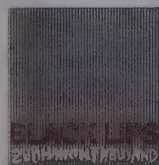
LEONARD COHEN*Live in London*

(Columbia)

★★★★☆

For a man whose catalogue spans more than four decades and ranges from '60s trad-folk to '80s synth-poetry to the recitations of Byron poems over burnt-out jazz instrumentals he did in the aughts, Leonard Cohen's *Live in London* is an entertaining and surprisingly cohesive double CD (even if the slick arrangements occasionally come off as "wedding band plays Cohen"). I've always considered Cohen's output from the '60s and early '70s far superior to anything that came afterward, but his surprisingly deft segue from "So Long, Marianne" to "First We Take Manhattan" made me realize that, in some ways, it was a natural evolution in line with the progression of popular music. The sound on the album is outstanding, capturing the full expressiveness of Cohen's low, coarse voice. His between-song banter is exceptional, by the way. Full of wit, compliments, and grateful gestures toward his fans. Musical highlights include a nearly seven-minute version of "Who by Fire" and a flamenco-inspired "Suzanne." And don't worry, Cohen revivalists: a full, smooth version of "Hallelujah" is here too.

MIKE DEANE



Not Good Not Bad Not Evil

BLACK LIPS*200 Million Thousand*

(Vice)

★★★★☆

Over the course of five albums, Black Lips have yet to release anything that doesn't sound like it was recorded in a dirty, dank garage. Fortunately, rugged and hokey songs about the ne'er-do-well lifestyle is precisely what they're good at. Their previous album, *Good Bad Not Evil*, was nearly perfect, and as a result, *200 Million Thousand* seems like it's trying too hard to recapture the carelessness that makes the band so enjoyable.

There are some undeniable dirtbag anthems here, such as "Starting Over," "Short Fuse," and "I'll Be With You," but for most of the album, Black Lips stubbornly refuse to play to their greatest strength — they'd rather prove they can be less accessible. The second half of *200 Million Thousand* is populated with slow, lethargic, wanly humorous songs — take "The Drop I Hold," for instance, which works as a silly rap song, but primarily serves to remind listeners that only a moment ago they were listening to an some pretty great rock songs.

WARREN HAAS



Norwegians!

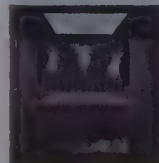
RÖYKSOPP*Junior*

(Wall of Sound)

★★★★☆

There were three things I especially liked about Röyksopp's 2001 debut album *Melody A.M.*: their knack for crafting bouncy melodies that somehow left a sad and lonely echo lingering in your head; their fondness for female vocalists with high, breathy voices; and this artificial, frictiony noise that popped up everywhere on the album, sounding halfway between a Moog synthesizer and someone sitting in a vinyl chair. All those virtues are present on *Junior*, their third full-length album, along with a bigger, bassier sound than the occasionally thin, tinny *Melody A.M.* Just listen to the strings that swoop down in the middle of "Röyksopp Forever" — it's as if Roy Hobbs just hit that game-winning homer at the end of *The Natural*. Robyn and Lykke Li, the reigning darlings of indie-friendly Swedish bubblegum pop, both make welcome guest appearances — Robyn's track, "The Girl and the Robot," has pretty much the ultimate Röyksopp title. But it's Anneli Drecker (who sang "Sparks" on *Melody A.M.*) who may be the duo's perfect vocal collaborator: "You Don't Have a Clue" and "True to Life" take *Junior* into new, thrillingly adult territory.

PAUL MATWYCHUK



Swedes!

PETER BJORN AND JOHN*Living Thing*

(Wichita)

★★★★☆

After hitting the big time with 2006's *Writer's Block* (and the infectious, whistle-fueled hit "Young Folks"), Peter Bjorn and John seemed poised to take their place alongside Robyn, Lykke Li, and Annie in the pantheon of Scandinavian indie-pop wizards. But 2008's *Seaside Rock* got only mixed reviews, and the uninspired synth-pop of *Living Thing* makes the band look more and more like a one-hit wonder. This latest offering seems designed to "challenge" fans by incorporating sounds from the Swedish trio's list of musical guilty pleasures — they even lifted the title from a cheesy 1976 ELO album track. On the few successful tracks (like the quirky "Just the Past" and the swaggering "Living Thing"), they echo Depeche Mode, Gary Numan, and Peter Dinklage. But the remainder of the album seems more like half-formed ideas for demos than accomplished, finished products — the repetitive lyrics and overblown drumbeats of "The Feeling" and "Losing my Mind" are downright annoying. You have to admire PB+J's ambition and their willingness to delve into the darker side of life, but ultimately *Living Thing* is a failed experiment.

KORTNEY JMAEFF

LISTEN • BY FISH GRIWKOWSKY

YEAH YEAH YEAHS

IT'S BLITZ!

Did you really guess YYY's would end up having a life so full — long past the faddish explosion of that haircut wave of New York magazine-cover bands? Sure I was blown away by them then and have been by every album and EP since ... but their initial guitar — cat-howl sound was so untamed (the devastating "Maps" being the exception) you couldn't imagine anyone being able to let it go.

Yet they did. And the band grew and grew and proved they knew exactly how to write airtight songs. So it is that *It's Blitz!* seems continents away from their debut, oscillating between total disco and, more than once, making a lonely ramp with legitimate, heartbreaking pop ballads. And here's a scary aside: As with *And You Will Know Us by the Trail of Dead*'s new CD, once again find myself really moved by sounds which could accurately be described as ... hm ... "Celtic." The album's central soul-searcher "Skeletons" actually makes me think of Spock's coffin shooting out into space. Scotty weeping. We live in terrifyingly blended times.

It's Blitz! practically abandons the dive-bombing guitars that caught our attention in the first place — synth stirs the gulf streams of this album. On the fragile "Runaway," it shows up as an electronic orchestra. Other times, its beats take us right out to the joyful dancefloor. And, as always, Karen O's voice is perfectly hurt and luscious. The only formulaic moment for me, is that "Little Shadow" sounds like another attempt at "Maps" — you hear it and instantly know it's the last song. Yet the egg-crushing cover art tells no lie: shells are being broken here. The YYYs, as much as any band can be these days, are here to stay.

★★★★☆

KISSES OF FIRE

ONLY MOUNTAINS

On this made-in-Calgary disc, Liz Collins perfectly captures that specific type of relationship alienation that unwanted distance provides: "Someone must've done you wrong if this makes you want to run," she sings in a tender, muted constant, adding, "If you don't want any love." Backed well by her nasally basement organ, Collins moves slowly across a gloomy, watery landscape, breathing in and out before finish-

ing each of her hope-damaged thoughts. It's really quite beautiful, though over seven songs a little samey — perhaps we could have more of a beat by the fourth song or something? True, she does branch out a bit on "Bluebird" while "2 Weeks" picks up the tempo I dig the tone — just a little more jalapeño in the enchilada.

★★★★☆

OLD SCHOOL

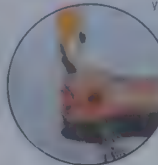
BLONDIE

PARALLEL LINES (1978)

An example of a much earlier New York act emerging from the underground to polished pop perfection is, of course, Blondie. These songs are unstopable, rooted in simple punk beats, like "Hanging on the Telephone," or driven by the choppy guitar on "One Way or Another" and especially "Will Anything Happen?" That song is solid sex. Then we have Debbie Harry's fragile little kid intentionally emerging on "Sunday Girl" and the '50s-echoing "Pretty Baby." And where does the menac-

ing "Fade Away and Radiate" come from? Same dark hole as Bowie's soundtrack-only version of "Putting Out the Fire" — though Blondie hit it first. Even the wanker space guitar brings Debbie to her beautiful "My dream is on the screen" chorus and a reggae outro. A solid pillar of emergent New Wave.

★★★★★



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PETE TURLAND
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HIGHLIGHT • **TEXAS TROUBADOUR**

Hey! It's That Guy! | Guy Clark's latest CD of new material, *Workbench Songs*, came out in 2006, and we're itching for a follow-up. PHOTO SUPPLIED

Guy Clark • McDougall United Church (10025-101 St.) • Tue, Apr 7 (8 p.m.)

In February, Mr. Clark provided free admission for fans who attended the live taping of the PBS TV show *Legends and Lyrics* in Nashville. Don't get any big ideas, though, cheapskates: he's charging for Tuesday's show at McDougall Church.

LIVE MUSIC**THURSDAY****Live Music**

AZEDA BOOTH LIKWILO LOUNGE, 10081 JASPER AVE. Doors at 8 p.m.
COCO LOU ALCOHOL BLUE CHAIR CAFÉ, 9624-76 AVE. DIED FISH CREW PAWN SHOP, 2ND FLOOR, 10551-82 AVE. Doors at 8 p.m.
DOON JENKIN VARSONA SECOND CLIP, 106 ST. & WHYTE AVE. Doors at 7 p.m.
JOHNNY REID JUBILEE AUDITORIUM, 11455-87 AVE. Doors at 6:30 p.m.

DJs/Club Nights

HIGHER LEVEL THURSDAYS LEVEL 2 LOUNGE, 11607 JASPER AVE.
I LOVE 80S NEW CITY, 10081 JASPER AVE.
MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE.
ROGER SANCHEZ & CHRIS LAKE EDMONTON EVENT CENTRE, 8882-170 ST. Doors at 9 p.m.
SURELY TEMPLE THURSDAYS TEMPLE, 10130-102 ST. Doors at 9 p.m.
URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE, 5505-118 AVE.

FRIDAY**Live Music**

ABBOTTSFIELD YOUTH PROJECT FOX PUB & ENTERTAINMENT LOUNGE, 1100, 1025-109 ST. Doors at 7:30 p.m.
CLASSICS SAWMILL BANQUET AND CATERING CENTRE, 3840-76 AVE. Doors at 8 p.m.

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MOD CLUB HALO LOUNGE, 85 MIT, 10538 JASPER AVE.

SATURDAY**Live Music**

BAYONETS LIKWILO LOUNGE, 10081 JASPER AVE. With Wolfgoat and Renegade Cop. Doors at 8 p.m.
CONNIE KALDOR HAVEN SOCIAL CLUB, 15202A STONY PLAIN RD. Doors at 7 p.m.
DIVINITY PAWN SHOP 2ND FLOOR, 10551-82 AVE. With Order of Chaos. Doors at 8 p.m.
JABULA AFRICA CRESTWOOD COMMUNITY HALL, 14325-96 AVE. Doors at 7:30 p.m.
J.P. CORMIER QUEEN ALEXANDRA HALL, 10425 UNIVERSITY AVE.
KAREN PORKKA HULBERT'S, 7601-115 ST. Doors at 8 p.m.
LIKEWISE VULTURES HYDEWAY, 10209-100 AVE. CD release party with Eisenhauer and F&M. Doors at 7:30 p.m.
LIV STREET BAND BRUX BAR & GRILL, 10030-102 ST. With The Ripper and Needles to Vinyl. Doors at 9 p.m.
MARIANAS TRENCH STARLITE ROOM, 10030-102 ST. With Shloh and Carly Rae Jepsen. Doors at 5 p.m.
PARACHUTE PENGUIN STARLITE ROOM, 10030-102 ST. CD release party with Dirty City Hearts and Blazing Violets. Doors at 10 p.m.

DJs/Club Nights

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation IVEXX. Doors at 10 p.m.
DI HOT PHILLY RED STAR, 10538 JASPER AVE.
DI SEXKIX BOOTS BAR, 10424-106 ST.
DI SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE.
WENACE SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
OH SHAPI TEMPLE, 10030-102 ST.

SUNDAY**Live Music**

AUDREY OCHOA TRIO RITCHIE UNITED CHURCH, 9624-74 AVE. Doors at 3 p.m.
CATTLE DECAPITATION PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With guests. Doors at 7 p.m.
CELTIC MUSIC SESSION DEANEVANY'S IRISH PUB, 9013-88 AVE. Hosted by Ken-Lynn Zwicker. Doors at 4 p.m.
DES PARDES TIMES INTERNATIONAL JUBILEE AUDITORIUM, 11455-87 AVE. Doors at 7 p.m.
KRIS KRISTOFFERSON RIVER CREE RESORT AND CASINO, WHITEMUD DR. & WHITEMUD RD. ENOCH Doors at 7 p.m.
RAY BONNEVILLE FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK. Doors at 7:30 p.m.
REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15202A STONY PLAIN RD. With Soulijah Fyah. Doors at 9 p.m.
SONGS OF THE LENTEN SEASON MCDUGALL UNITED CHURCH, 10025-101 ST. With Arise Women's Choir. Doors at 3 p.m.
VACUITY BLUES ON WHYTE, 10329 WHYTE AVE.

DJs/Club Nights

DI RUDDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.
RUSKO STARLITE ROOM, 10030-102 ST. With MC Rod Azlan, DJ Degree, Phatcat, Space Age, Daphurth DJs and Dub Affiliates. Doors at 8 p.m.

MONDAY**Live Music**

AIDS WOLF PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Shearing Pox and Fannies. Doors at 8 p.m.
BIG BAND CONCERT JOHN L. HAAR THEATRE, MACWAN

CENTRE FOR THE ARTS, 10455-156 ST.

BRITTNEY SPEARS REXALL PLACE, 7424-118 AVE. Doors at 8 p.m.
MISTY LEE OLSON DEANEVANY'S IRISH PUB, 9013-88 AVE.

DJs/Club Nights

DI RUDDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.
ECLECTIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
METAL MONDAYS LIKWILO LOUNGE, 10081 JASPER AVE.

TUESDAY**Live Music**

DOUS ORGAN TOWN YARD BIRD SUITE, #11, TOMMY BANKS WAY. Doors at 7:30 p.m.
GUY CLARK MCDUGALL UNITED CHURCH, 10025-101 ST. Doors at 8 p.m.
JARRET BORLAN DEANEVANY'S IRISH PUB, 9013-88 AVE.
JUNIOR BOYS STARLITE ROOM, 10030-102 ST. With Max Tundra. Doors at 8 p.m.
KIMBERLY SPEARS BRUX BAR & GRILL, 10030-102 ST. Doors at 9 p.m.
SEBASTIEN GRAINGER PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Flash Lightnin'. Doors at 8 p.m.

DJs/Club Nights

DI ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.
DI HOT PHILLY RED STAR, 10538 JASPER AVE.

WEDNESDAY**Live Music**

DUFF ROBINSON DEANEVANY'S IRISH PUB, 9013-88 AVE.
THE GASLIGHT ANTHEM STARLITE ROOM, 10030-102 ST. With Heartless Bastards. Doors at 8 p.m.
HEY OCEAN PAWN SHOP, 2ND FLOOR, 10551-82 AVE. Doors at 8 p.m.
JAZZ & SHIRAZ WEDNESDAYS RED PIANO CALUM BISTRO & DUELING PIANO BAR, 1638 BOURBON STREET, WEM. Hosted by Dave Babcock and His Jump Trio.
MITS NEW CITY, 10081 JASPER AVE. With Ripper and Eamon McGrath. Doors at 8 p.m.

DJs/Club Nights

BEAT PARTY WEDNESDAYS STOLLI'S, 201, 10368 WHYTE AVE.
GUEST DI RED STAR, 10538 JASPER AVE.
RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
WILD STYLE WEDNESDAYS BRUX BAR & GRILL, 10030-102 ST.

ONGOING**Live Music**

BOBBY AUSTIN SHERLOCK HOLMES PUB, 10012-101A AVE. TO APR 4
CARA MATTHEW JEFFREY'S CAFÉ & WINE BAR, 9640-142 ST. APR 2-3 Doors at 9 p.m.
DERINA HARVEY SHERLOCK HOLMES PUB, 10012-101A AVE. APR 7-11
DUELING PIANO SHOWS IVORY CLUB, 2940 CALGARY TR. Shows every Thu 8 p.m., Fri & Sat 9 p.m.
DWAYNE ALLEN SHERLOCK HOLMES PUB, CAPLANO MALL, APR 2-3
THE GREGGS EARLY STAGE SALOON, 4911-52 AVE. STONY PLAIN, APR 3-4 Doors at 8 p.m.
JASON GREELEY ATLANTIC TRAP AND GILL, 7704-104 ST. APR 2-4
JIMMY WHIFFEN ROSE & CROWN, #195, 10235-101 ST. TO

APR 4

JIMMY WHIFFEN SHERLOCK HOLMES PUB WEM, APR 7-11
JOE AND PAT LABARBERA YARD BIRD SUITE, #11, TOMMY BANKS WAY, APR 3-4 Doors at 8 p.m.
MUDMEN BLUES ON WHYTE, 10329 WHYTE AVE. APR 6-8
STAN GALLANT SHERLOCK HOLMES PUB WEM, TO APR 4
TIM VAUGHN BLUES ON WHYTE, 10329 WHYTE AVE. TO APR 4
TRACY CHAMBERLAIN ENCORE CLUB, #116 957 FIR ST. APR 3-4

OPEN STAGE**THURSDAY**

COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors at 7 p.m.
DUSTER'S PUB 6402-118 AVE. Doors at 9 p.m.
LB'S PUB #110, 23 AKINS DR. ST. ALBERT. Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors at 9 p.m.

SATURDAY

BLUES ON WHYTE 10329 WHYTE AVE. Doors at 4 p.m.
CARROT ARTS COFFEE HOUSE, 9351-118 AVE. Music and poetry open mic. Doors at 7 p.m.
COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors at 9 p.m.
CROWN PUB 10709-109 ST. Doors at 1:30 p.m.
LB'S PUB #110, 23 AKINS DR. ST. ALBERT. Doors at 4:30 p.m.
MORANGO'S TEI CAFE 10118-79 ST. Doors at 7 p.m.

SUNDAY

DUSTER'S PUB 6402-118 AVE.
EDDIE SHORTS 10719-124 ST. Doors at 9 p.m.
HOOLOGANZ PUB 10704-124 ST. Doors at 7:30 p.m.
HULBERT'S 7601-115 ST. Doors at 7 p.m.
LOOP LOUNGE 367 ST. ALBERT RD. ST. ALBERT. Doors at 3 p.m.
NEWCASTLE PUB & GRILL 6108-90 AVE. Doors at 3 p.m.
O'BRYNE'S IRISH PUB 10616 WHYTE AVE. Doors at 9 p.m.

MONDAY

IVORY CLUB 2940 CALGARY TR. Doors at 8 p.m.
ROSE BOWL 10111-17 ST. Doors at 9 p.m.
WUNDERBAR HOFBRÄUHAUS 8120-101 ST. Doors at 9:30 p.m.

TUESDAY

DRUID 11606 JASPER AVE. Doors at 9 p.m.
LB'S PUB #110, 23 AKINS DR. ST. ALBERT. Doors at 9 p.m.
SIDELINER'S PUB 11018-127 ST. Doors at 8 p.m.
SPORTSMAN'S LOUNGE 8170-50 ST. Doors at 8 p.m.

WEDNESDAY

EDDIE SHORTS 10719-124 ST. Doors at 9 p.m.
HAVEN SOCIAL CLUB 15202A STONY PLAIN RD. Doors at 7:30 p.m.
HOOLOGANZ PUB 10704-124 ST. Doors at 7:30 p.m.
LITTLE FLOWER OPEN STAGE FIDDLER'S ROOST, 8906-49 ST. Doors at 8 p.m.
PLEASANTVIEW COMMUNITY HALL 10860-57 AVE. Doors at 7:30 p.m.
SECOND CLIP 12336-124 ST. Doors at 8 p.m.

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TRAVEL CUTS

SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK

Delicious Brains! | GZA more than lived up to his genius reputation at The Starlite Room last Friday. PHOTO BY FISH GRUWIKOWSKY

66 THE COUPLE THAT OWNS ADVENTURELAND
KEEPS "ROCK ME AMADEUS" PLAYING OVER
THE LOUDSPEAKER AD NAUSEAM.

MOVIE REVIEW • 1987! • BY MICHAEL HINGSTON | 755 words

Corndogs & English Majors Go Out In The Midway Sun

**GREG MOTTOLA NAILS EVERY
DETAIL IN HIS COMING-OF-AGE
AMUSEMENT-PARK COMEDY
ADVENTURELAND**

ADVENTURELAND

Written and directed by Greg Mottola. Starring: Jesse Eisenberg, Kristen Stewart, Martin Starr, Bill Hader, Kristen Wiig, Ryan Reynolds. Opens Fri, Apr 3.

★★★★★

No disrespect to Greg Mottola's last directorial project, 2007's super-caf-finated *Superbad*, but it's a hollow shell compared to his utterly sublime follow-up, *Adventureland*. The new film (which Mottola also wrote) is so good, in fact — so touching, hilarious, and expertly put together — that all of mainstream Hollywood comedy is on genre-wide notice: the bar has just been raised. Letting a group of funny people riff on a lukewarm script while the cameras roll is no longer going to cut it. I'm looking at you, *I Love You, Man*.

At first sight of this third-rate amusement park in Pittsburgh in 1987, however, there isn't much joy on display — and certainly no adventure. Then again, you wouldn't want to draw too much attention to what *Adventureland* does have: crudely rigged carnival games, boxes of expired corndogs, and a staff of underachieving, disillusioned twentysomethings who maintain their thousand-mile stares even while helping customers use the rickety Skee-Ball machine. Plus, the couple that owns the park (Bill Hader and Kristen Wiig) keeps "Rock Me Amadeus" playing over the loudspeaker ad nauseam.

So when his family can no longer afford to help pay for his trip to Europe, recent liberal arts grad James (Jesse Eisenberg) is forced to take a summer job at the park to

make up the difference. But his shame at having to clean up puke all day quickly fades away as he recognizes some kindred spirits amidst the landscape of kitsch: there's his fellow games operator Joel (Martin Starr), a self-conscious pipe smoker whose real passion is Russian literature and Slavic languages; and especially Em (Twilight's Kristen Stewart), an NYU undergrad who also happens to be a pale, deadpanning knockout.

Before long, James and Em begin a fumbling romance that struggles at every turn to hit its stride. Em can't seem to break off her ongoing secret affair with the park's mechanic (Ryan Reynolds), a married man. For his part, James is loath to admit he's never had sex, and makes up for it by intellectualizing his virginity and reading Henry Miller. Both of them are shaken by their parents' respective dysfunctional relationships. Then there's Lisa P (Margarita Levieva), *Adventureland*'s resident hot girl, who takes an interest of her own in James as well as his easy access to pot.

It's been 10 years since the adored but short-lived sitcom *Freaks and Geeks* was cancelled, and since then its reputation and influence have grown at an exponential rate. Nearly every coming-of-age story these days seems to crib one angle or another from it, but *Adventureland* is the first project that truly holds its own against that show's complex layers of heartache and note-perfect period details. It's no surprise to hear that Mottola worked at the real-life *Adventureland* in the summer of 1987 — he nails all of it.

The cast is so funny and well-chosen that it seems like they've been working together for years. In particular, Eisenberg (best known



Step Right Up | Martin Starr and Jesse Eisenberg spend a summer handing out stuffed bananas and cleaning up vomit in *Adventureland*. PHOTO COURTESY OF MIRAMAX FILMS

from his role as the eldest son in *The Squid and the Whale*) plays this combination of sweetness and hurt confusion so well it's as if he owns the patent, and Stewart's Em, beneath her neuroses, is lovable as hell. SNL cast members Hader and Wiig give excellent smaller performances, and Reynolds hits just the right mix of sleazeball and guru when he gives James dating advice on one hand and seduces Em on the other.

Then there's Starr, the only actor here who actually comes from *Freaks and Geeks*, and who steals quite a bit of the show — in one superb scene, he presents his crush with a copy of

The Overcoat and happily tells her that Gogol burned his last manuscript and starved himself to death. Starr's delivery is so sincere and unassuming that, just for a second, it sounds like the most romantic thing you've ever heard.

It can get irritating when films set in the present day load their soundtracks with cutting-edge artists — how many times has Vampire Weekend made an unnecessary appearance in the last 12 months? — but for a film like this, set lovingly in 1987, those of-the-moment songs give it yet another ring of truth. *Adventureland* is loaded to the brim

with choice selections from The Replacements, Big Star, and Hüsker Dü — not to mention tons and tons of Lou Reed. When Animation's "Obsession" comes on at a nightclub, everyone runs, shrieking, to the dancefloor. The characters constantly talk about music, and every stereo is in use at all times; it will make you nostalgic for a time (if indeed there ever was one) when "Pale Blue Eyes" was on your local bar's jukebox.

Exuberant, meek, hopeless, exhilarating, depressing, funny, full of ennui and romantic sparks and vomit — this is life as a teenager, and this is *Adventureland*.



Habit Redoux | Greatest actors of their respective generations Meryl Streep and Philip Seymour Hoffman play two of the greatest roles of their careers in *Doubt*. PHOTO COURTESY OF MIRAMAX FILMS

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

MAYBE YES, MAYBE NO!

Doubt

CAST | Meryl Streep, Philip Seymour Hoffman, Amy Adams, Viola Davis

The last few months have been *Doubt* season: the film version of John Patrick Shanley's award-hogging play came out in December. The Citadel's production of the play just finished its run over at the Shctor, and now the film is turning up on DVD. But no amount of freeze-framing, rewinding, and parsing of Shanley's audio commentary will bring you any closer to the truth about whether Philip Seymour Hoffman's Father Flynn molested an altarboy, or if he's the innocent victim of Meryl Streep's terrifying Sister Aloysius.

SEXUAL NO-NO'S!

Donkey Punch

CAST | Jaime Winstone, Julian Morris, Tom Burke, Nichola Burley

Other than *Doubt*, it's a slow week for enticing new releases on DVD, and so *The Dictator* finds himself calling possibly undue attention to a pair of somewhat tawdry British thrillers. In *Donkey Punch*, director Oliver Blackburn uses the titular, possibly mythical sexual maneuver as the catalyst for a sort of lad-mag variation on *Very Bad Things*. Also out this week: *Shuttle*, an okay effort from journeyman writer/director Edward Anderson about a late-night airline transit service with a sinister secret agenda.

YES, YES, YES!

Yes Man

CAST | Jim Carrey, Zooey Deschanel, Bradle Cooper, John Michael Hugging, Terence Stamp

Did we mention it was a slow week for DVDs? Like most Jim Carrey movies of recent vintage, it's a shamelessly high-concept comedy (Carrey decides to shake up his life by saying "yes" to every offer, no matter how ridiculous) with an even more shameless willingness to fill the frame with plugs for name-brand mattresses, motorcycles, and energy drinks. On the other hand, it co-stars Zooey Deschanel, whose bottomless reserves of charm transcend the film and the limitations of her "manic pixie dream girl" character.

It Ain't Easy Being Jean-Claude Van Damme



Flex And Violence | Jean-Claude Van Damme sticks to his guns in *JCVD*. PHOTO COURTESY OF PEACE-ARCH RELEASING

BROKE, BELITTLED, BELGIAN: THE KICKBOXING MOVIE STAR STAGES A POSTMODERN COMEBACK IN *JCVD*

JCVD

Directed by Mebrouk El Mechri. Starring Jean-Claude Van Damme, François Damiens, Zinedine Soualem. Metro Cinema (Zeilidier Hall, The Citadel), Fri-Tue, Apr 3-7.

★★★★☆

JCVD opens with a flourish: as Curtis Mayfield's "Hard Times" plays on the soundtrack, we see Jean-Claude Van Damme slowly making his way through some kind of urban battleground, dispatching enemy soldiers with a few swift punches, some

well-aimed hand grenades, and a repurposed flamethrower, all in a single unbroken shot that covers what seem like several action-packed city blocks. Sure, it's obviously just a scene from a movie-within-a-movie, full of faked punches and carefully timed explosions, but that doesn't make it any less a feat of physical stamina and mental concentration on Van Damme's part — and you can see the exhaustion on his face when a stupid mistake ruins the entire shot and the director tells him to get ready to do it all over again. "I'm 47 years old," Van Damme says. "It's very difficult for me to do everything in one shot."

Jean-Claude Van Damme is 47 years old? Yes he is. He plays himself in *JCVD*, and while he is still obviously in enviable shape, his body, his career, and his dignity have all taken enough of a battering for the former action movie star and kickboxing champ to resemble Randy "The Ram" Robinson, the broken-down behemoth Mickey Rourke plays in *The Wrestler*. Both men found fame under assumed names as invincible fighters; now, in middle age, their real selves are getting harder to deny. They're both broke but still determined to cling to their former glory — Robinson in gruelling fights at neighbourhood halls, Van Damme in cruddy straight-to-DVD action movies. They both have estranged daughters who no longer speak to them too — in a scene from *JCVD* inspired by his real-life divorce trial, Van Damme's daughter testifies that she'd rather go live with her mother because her classmates make fun of her whenever he appears on television. He can't even afford to pay his lawyer; he thought the fee would be covered by his salary for an upcoming movie, but the producers decided to cast Steven Seagal instead when he offered to cut off his ponytail.

But where *The Wrestler* is a gruel-

ling drama modelled on the work of Van Damme's fellow countrymen, the Dardennes brothers, *JCVD* is a more playfully meta affair. The film begins with Van Damme wandering into the middle of an attempted hold-up of a post office, only to have the police erroneously believe he's the mastermind of the robbery instead of an innocent bystander. Writer/director Mebrouk El Mechri borrows liberally from the Quentin Tarantino playbook, presenting the scenes out of chronological order and allowing the supporting characters to chime in with memorable pieces of pop-culture criticism (as when one of the robbers tells Van Damme that if it weren't for him, John Woo would still be shooting pigeons in Hong Kong). *JCVD* is also very much aware of itself as a comeback vehicle for Van Damme, much like *Pulp Fiction* was for John Travolta.

What's kind of awesome about *JCVD* is the way Van Damme refuses to treat the goings-on in this movie as a joke. Which is not to say that he gives a humourless performance (which is what Steven Seagal would doubtlessly have done); there's a very funny scene, for instance, where he endures the nonstop chatter of a talkative cabbie as he rides home

from the airport.

But Van Damme does more than just "poke fun at himself" or "show he's a good sport" with his performance; it's as if he realized *JCVD* was the only chance he'd ever get to tell the world about all the pain and shame and humiliation of being Jean-Claude Van Damme. Late in the film, the action stops dead as Van Damme faces the camera and delivers a long, rambling, tearful, half-improvised monologue about the price of fame, the wreckage of his love life, his drug use, and his belief that he has done absolutely nothing of value in his entire shitty life. Even if it's occasionally difficult to follow Van Damme's train of thought, the whole thing is never less than mesmerizing. It's more than eight minutes long, and he delivers it in a single unbroken take that covers emotional terrain far more treacherous than anything he faced in that opening action scene.

Jean-Claude Van Damme: great actor? He's pretty amazing in *JCVD*, and I hope he takes some comfort in that when he arrived on the set of *Universal Soldier III* ... or watched Mickey Rourke attending the Oscars halfway around the world in Los Angeles.

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MOVIE REVIEW • BIOPIC • BY PAUL MATWYCHUK | 659 words

The Importance Of Being Ernesto

STEVEN SODERBERGH AND BENICIO DEL TORO TRY TO REVOLUTIONIZE THE HOLLYWOOD BIOPIC WITH *CHE*

CHE: PART ONE (THE ARGENTINE)

Directed by Steven Soderbergh. Starring Benicio Del Toro, Julianne Blich, Catalina Sandino Moreno, Julia Ormond.

Opens Fri, Apr 3
★★★★☆

I don't know if *Che*, Steven Soderbergh's epic film about the life of the iconic guerrilla leader Ernesto Guevara, is as radical or revolutionary as its subject, but in terms of its visual and narrative style, it certainly represents a defiant departure from Hollywood biopic conventions.

For one thing, it's been structured as two complementary films: Part One, subtitled *The Argentine*, deals mainly with the Cuban revolution and the eventual overthrow of the dictatorship of Fulgencio Batista, and opens in Edmonton this week. Part Two, a.k.a. *Guerrilla*, covers Guevara's unsuccessful 1967 to foment a similar revolution in Bolivia, will open next week, and will be reviewed separately then.

More significant, though, is the parseness of the film's storytelling. It's as though Soderbergh started out with a "normal" biopic screenplay, and then simply subtracted every bit of expository dialogue. Any speeches where Guevara reveals his fears, his hopes, his dreams? Gone. Any conversations that neatly and digestibly lay out the origins of the revolution or Castro's overall strategy for defeating the Cuban army? Absent. Any snappy, colourful dialogue exchanges to help you easily label the large cast of supporting characters? Nowhere to be found. Incidents that a normal movie would linger on — Guevara breaking his arm, Guevara doling out harsh punishment to deserters and spies, even the rebels' 1959 victory — are underplayed, as if they were no more important than anything else that happened during the campaign. Has there ever been a film about an underdog victory less exultant than *Che*?

It's not surprising to learn that Terrence Malick was originally attached to direct this project; like Malick's *The Thin Red Line*, *Che* is less interested in establishing plot points, glorifying Guevara, or condemning him than in immersing the viewer in an overall experience that's larger than any single character — larger, even, than Guevara himself. Various supporting characters do emerge from the poetry here and there, but it's not like Soderbergh makes any special effort to draw your attention to them or identify them by name — you take



Hip, Hip, Beret! | Catalina Sandino Moreno and Benicio Del Toro take Santa Clara in the first half of Steven Soderbergh's two-part *Che*. PHOTO COURTESY OF IFC FILMS

notice of the pretty soldier, played by Maria Full of Grace's Catalina Sandino Moreno, who fights alongside Guevara in the climactic Battle of Santa Clara, but Soderbergh doesn't give any indication that this woman is Aleida March, who'd marry Guevara just six months later.

True, Soderbergh does occasionally use exchanges from a 1964 interview Guevara gave to news-woman Lisa Howard (Julia Ormond) as occasional voiceover narration — but unlike, say, Sean Penn's boilerplate biopic narration in *Milk*, Guevara's comments are much more slippery and in fact are frequently contradicted by the images accompanying them.

Soderbergh has said in interviews that *Che* is a film about "process," which seems like a perplexing way to approach a subject as dynamic and controversial as Guevara. But it's a tipoff that *Che* finds Soderbergh in one of his periodic formalist moods — like *The Good German* (shot in black and white on studio sets under studio lights using 1940s technol-

ogy) or *Bubble* (shot on high-definition video with a non-professional cast), it's one of those movies where he's more interested in how to tell his story than in the story itself. In *Che*, he even avoids close-ups in order to emphasize the collective, democratic spirit of the Cuban revolution. I admire Soderbergh's restraint and his refusal to commodify Guevara's image, the way so many poster-makers and T-shirt manufacturers have been eager to do, but it doesn't make this film easy to like.

That I've gotten this far into this review without even mentioning Benicio Del Toro's performance as Guevara is itself an indication of how anti-dramatic Soderbergh's approach to its subject really is — Del Toro appears in pretty much every scene, but he's just one more element of an overall revolutionary process. It's a performance that manages to seem modest even as he conveys Guevara's incredible charisma. But I'm reluctant to say anything more definitive than that until seeing *Che*'s second half. See you here next week!



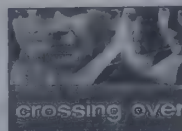
Che [PART ONE]

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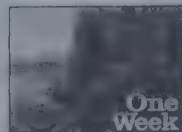
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COARSE LANGUAGE
VIOLENCE • MURDER



Adventureland

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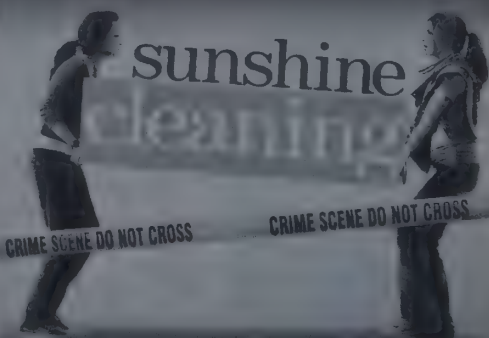
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THEATRE • VISUAL AIDS • BY PAUL MATWYCHUK (48) words

The Citadel Season Approval Matrix

SEE EVALUATES BOB BAKER'S UPCOMING SLATE OF PLAYS IN ONE EASY-TO-READ CHART

Artistic director Bob Baker officially unveiled The Citadel's 2009/2010

season at a press conference last Wednesday, and as usual, the list of plays is longer and the scale of the productions are bigger than any other theatre company in town. They'll be putting on 12 plays this year, rang-

ing from Broadway musicals like *The Drowsy Chaperone* and *Sweeney Todd* to world premieres of Canadian originals like *Courageous* to Shakespearean stalwarts like *As You Like It* to homegrown productions like *The*

Drowning Girls

But how to sort them all out, busy theatregoer? That's where *SEE Magazine* comes in: we've taken a page (literally) from *New York* magazine and evaluated all 12 upcoming Cita-

del shows according to two scales — from Highbrow to Middlebrow, and from Hotly Anticipated to Coolly Awaited — and then plotted them all on one easy-to-read graph. Here's how things stack up ...

AS YOU LIKE IT

"Can one desire too much of a good thing?" Few Shakespeare plays have had more recent Edmonton productions than *AYL*: is The Citadel pushing its luck by adding another to the list?

HIGHBROW

THE GLASS MENAGERIE

Tennessee Williams' beloved 1944 memory play about fragile, knickknack-hoarding Laura Wingfield — not to be confused with any of the denizens of *Wingfield's Lost and Found*.

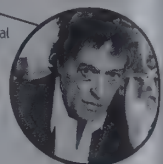


SWEENEY TODD

Bob Baker stages his first Stephen Sondheim musical since *Into the Woods* 10 long years ago. But has Tim Burton's movie version stolen his thunder?

BLACKBIRD

David Harrower's drama beat out *Rock 'n' Roll* for the 2007 Olivier Award. Like a more cerebral version of *Hard Candy*, it's an intense confrontation between a young woman and a man with a taste for underage girls.



ROCK 'N' ROLL

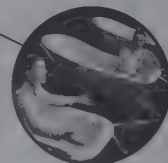
Tom Stoppard's epic, spanning 20 years of Czech history and popular music, demands equal familiarity with Václav Havel and Syd Barrett.

COURAGEOUS

This social satire about religion, intolerance, and liberal hypocrisy by *The Drawer Boy* playwright Michael Healey receives its world premiere. Will it be as unflinching as the title promises?

THE DROWNING GIRLS

The macabre 1999 Fringe hit by Beth Graham, Daniela Vaskalic, and Charlie Tomlinson graduates to the Citadel mainstage, dripping several pints of bathwater all over it.



A CHRISTMAS CAROL

Don't get us wrong: we like the show. But we've been writing about it for 10 years now.

WINGFIELD'S LOST AND FOUND

Rod Beattie and Dan Needles add a new installment to Canada's most successful theatrical franchise: this time, there's a drought of water on Wingfield Farm, but not of middle-aged chuckles from the audience.



BEAUTY AND THE BEAST

Well, at least they're not doing *Shrek*.

THE DROWSY CHAPERONE

Fizzy, Tony-winning meta-musical co-created by Canada's own Don McKellar. We never meta-musical we didn't like!

THE JUNGLE BOOK

Tracey Power adapts Rudyard Kipling's story of a resourceful child coming of age in the Indian jungle for the Shotor stage — but unlike *Beauty and the Beast*, this one will bear little resemblance to the Disney cartoon.

MIDDLEBROW

ARTS NEWS • NOTABLE HAPPENINGS FROM THE STAGE TO THE BOOKSTORE

THREE WOMEN!

Douche Hot To Handle?

"It's Dini Petty meets the carnival!" That's how Leona Brausen describes *Hey Ladies!*. The live daytime-style women's talkshow she hosts along with Cathleen Rootsaert and Davina Stewart. The next "episode" (Fri, Apr. 3, 8pm at The Roxy) should be a doozy: besides the usual comedy segments prize giveaways, the gals will interview the hard-skating gals of the E-Ville Roller Derby, and test-drive various brands of nasal douches. You heard us. "I've used them all!" Brausen enthuses. "Even tried the cayenne pepper spray. And let me tell you, that one is like a punch in the face." We'll take her word for it.

FOUR POETS!

Good Things Come In Fours

If you ask Arts News, Frontenac House deserves a round of applause. Not only is the Calgary publisher doing its part for the Canadian poetry scene with the release of *"Quartet 2009,"* four new books by poets from across the country, but they're also holding launch parties in three different cities to celebrate — with all four authors in attendance at each. The Edmonton event (Thu, Apr. 2, 7pm at The ARtery) is your chance to meet Edmonton's Anna Marie Sewell and Pierrette Requier, Calgary's Bob Stallworthy, and Toronto's Nancy Jo Cullen. And why not buy a book or four while you're there?

TWO-FISTED LITERATURE!

The Masculine Mystique

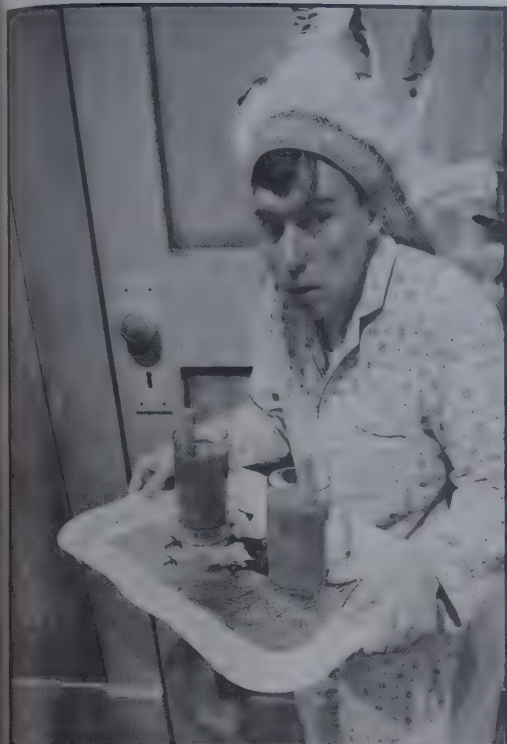
Arts News' favourite literary meme of the week is the "remasculination" contest currently going at the CanLit blog Bookninja. Inspired by a recent *Guardian* article arguing that publishers need to address slumping interest in book-buying among men by packaging their product in more "male-friendly" designs, Bookninja has called upon its readers to create new "masculine" versions of familiar literary titles. Among our favourites: *The Sea, The Sea* (and a *Giant Sea Bass*) by "Ira Murdoch," *A Recipe for Beer* by "Gavin Anderson-Dargatz," and *Eat, Drink, Pun!* by "Gilbert Elizabeth."



Up Their Nose With A Rubber Hose | *Hey Ladies!* hostesses Leona Brausen, Davina Stewart, and Cathleen Rootsaert put their nostrils to the grindstone this Friday at The Roxy. PHOTO COURTESY OF CATHELEEN ROOTSAERT

THEATRE PREVIEW • WORLD PREMIERE • BY WARREN HAAS (1000 words)

Seven Years Old And Raised By Wolves



Da Doo Ron Ron | Ron Pederson acts while Ron Jenkins writes and directs the much-awaited world premiere of the one-man show *Extinction Song*. PHOTO COURTESY OF THE CITADEL

WRITER/DIRECTOR RON JENKINS' LONG-GESTATING EXTINCTION SONG CAPTURES THE TERROR OF BEING SEVEN

EXTINCTION SONG

Written and directed by Ron Jenkins. Starring Ron Pederson. Rite Theatre, The Citadel, Mar 28-Apr 19. Tickets available through the Citadel box office (425-1820)

"You could say the story's about two days in the life of James, a seven-year-old," offers writer/director Ron Jenkins about his new play *Extinction Song*. However, such a simple synopsis does not give the complexity of the work enough credit.

way for the character to change what he doesn't like about his life. "James doesn't use it as a crutch," he says. "He's just reinvented the mythology of where he comes from. I think all kind of mythology is meant to soothe or teach. So he's just reinvented himself because the family that is his real family, he's kind of stuck with them [and] he finds it's an injustice. I think when things are bad for kids or when things are good for kids, your imagination is a thing that couches you from terrible injustices, frustrations, anger, and fear."

Jenkins' empathy for children is quite clear as he discusses the play,

says. "People beat us down and we become older and more pragmatic and practical. The things that were incredible to us as kids [these] big and huge problems get tackled in a more practical, day-to-day kind of way. It becomes drudgery. We let the drudgery in our practical adult heads get in the way of what we truly would like."

Indeed, one of the major sources of *Extinction Song's* power is the way it reminds us how we can never be sure of what a child is thinking, and how we should never assume it's a matter of little significance. "The thing that I was trying to get back to was that invisible language," Jenkins says. "You watch a kid play and it'll seem like the craziest thing, but if you were to go up to the kid and ask, 'What are you doing?' he could be building an entire civilization in his head."

It's through such adventurous use of imagination that James tries to protect himself against the cruelties of his alcoholic father and apathetic mother. Unfortunately, reality has a way of keeping even the most creatively minded children grounded. "He's seven, you know what I mean?" Jenkins laments. "You can't defend yourself when you're seven. You're just not fucking capable."

If it sounds like Jenkins has a lot at stake personally with *Extinction Song*, it's because a considerable amount of work has gone into bringing James' story to the stage. Jenkins first conceived the play in 1999, initially imagining it as a large production narrated by a child. But he soon realized that wasn't the path he wanted to take.

"As I started to write, I went, 'This play, to me, just has one voice,'" he says. "And it was the voice of the seven-year-old kid. So as I started to write, I felt like it was going to be a one-man show, and as we started to work on it, we were [always] going to get [Ron Pederson] to play it..."

"YOU WATCH A KID PLAY AND IT'LL SEEM LIKE THE CRAZIEST THING, BUT IF YOU WERE TO GO UP TO THE KID AND ASK, 'WHAT ARE YOU DOING?' HE COULD BE BUILDING AN ENTIRE CIVILIZATION IN HIS HEAD."

Rather than an elaborate family drama with an ensemble cast, the one-man show is an account of how young James (played by Ron Pederson) uses his overactive imagination to escape his troubled reality. It's quite a world he creates for himself, too: James goes so far as to proclaim that he was raised by a pack of wolves.

As Jenkins sees it, imagination is a

frequently citing examples of how they — and James in particular — can be misunderstood by the very authority figures who are supposed to guide them. It's clear that in his mind, *Extinction Song* is a reaction to what happens when adults forget what it is like to fantasize all your problems away.

"I think we lose our perspective of what it was like to be small," he

I wouldn't be able to do it without him. I think playwrights overwrite because we want to make sure everything's clear and concise. When an actor comes in and breathes life into the play, all of the sudden you start seeing that translation between what you've set out on paper and what the living, breathing human being can do for that writing."

From the director of **SUPERBAD**

AIN'T IT COOL NEWS
"DIRECTOR GREG MOTTOLA HAS CRAFTED ANOTHER CLASSIC."
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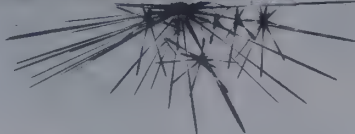
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THEATRE REVIEW • INTERNATIONAL DRAMA • BY CLARA LOGINOV | 498 words

Roberto's Rule Of Disorder

ROBERTO ZUCCO TAKES PLACE IN A WORLD SO DEPRAVED, THE SCENES WITH THE MURDERING RAPIST COME AS A RELIEF

ROBERTO ZUCCO

Directed by Stefan Dzeperoski. Written by Bernard-Marie Koltès. Starring Vincent Forcier, Man Charlier, Joëlle Prefontaine, Blythe Haynes. Timms Centre for the Arts (University of Alberta). To Apr 4. Tickets available through TIX on the Square (420-1757) or the Timms Centre box office.
★★★★☆

I'm not going to lie. Stefan Dzeperoski's staging of *Roberto Zucco* is no cakewalk for its viewers. We're asked to put aside morals and judgment while watching characters at their most raw and frighteningly destructive. It's not easy stuff, nor is it pretty, and the difficult themes are never softened for the audience. And, oh yeah, the most relatable character is one of the 20th century's most notorious serial killers.

The play opens as a piece of modern dance – two prison guards twist and leap across stage before speaking their metaphysical dialogue. ("This is a modern prison. Escape is not possible.") It's immediately clear that the script is not going to be the focus of this production – correctly so, as French playwright Bernard Marie Koltès seems to have conceptualized the script as a jumping-off point for a director, designers, and performers with a strong vision, which this group certainly possesses.

Every performer dedicates themselves fully to Dzeperoski's physically demanding staging. Roberto's mother (Joëlle Prefontaine) conveys the inexpressible horror of mothering a patricidal killer by crawling, doubling over, and clutching her womb. It's overwrought, sure, this



My Son, The Killer | Joëlle Prefontaine cradles Vincent Forcier in *Roberto Zucco*. PHOTO BY IAN JACKSON

type of acting makes perfect sense in *Roberto Zucco*'s overwrought world. Meanwhile, baby-faced Vincent Forcier plays the title character, who receives letters by the thousands from disturbed, fanatical women as he sits on death row. Despite playing a character who is often frustratingly distant, he embodies the desperate search for human connection that is the crux of the play. His scenes, especially a humorously sad monologue in which he declares, "They should close the schools and enlarge the cemeteries," into a broken payphone, are standouts.

Don't be mistaken, though: this is an ensemble piece, and each performer is integral in creating the loveless, terrifying world Zucco wants to escape. The actors playing the family of Zucco's disturbingly not-so-unwilling rape victim, emote by crawling, wheezing, and well, grappling incestuously with each other. (Sorry, there's no other

way to put it.) This family must be one of the most uncomfortably dysfunctional in all of theatre – indeed, the scenes with the murderer almost come as a relief.

Tully Johnson's soundscape of tinkling piano and repetitive city noises conjure a sense of existential dread, though sometimes they eclipse the esoteric dialogue. Along with Roberto Shannon's morbid city set that the cast of degenerates wanders through, the technical elements nail the nightmarish ambience of a place that is hell on earth.

Film lovers will appreciate the stylistic nods to everything from German expressionism to the disaffected violence of the French New Wave to a Tarantino reference that is kind of pointless, but pretty fun all the same. *Roberto Zucco* overshoots, but if you're willing, you should be able to take some lesson home with you from this roiling mess of wretched humanity.

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CROSS-TALK • VISUAL ARTS | 545 words

She Comes In Colours



ART BOX: MANDY ESPEZEL & JILL STANTON
LIZ MILLER'S **CATAclysmic RESCUE MISSION** SHOW IS EXPLOSIVELY COLOURFUL, INTRICATELY ASSEMBLED, AND FOAMY TOO!

This week, Jill and Mandy ascend the many stairs of Harcourt House and are pleasantly greeted by Liz Miller's *Cataclysmic Rescue Mission*.

Mandy: It was such a pleasant, unexpected experience to walk into a very full Harcourt House on Thursday. Most of the opening night crowd were gathered in the front gallery space where the FAVA workshop exhibit was on display. But we managed to weave our way through, and found the surprising blast of colour that is Liz Miller's work on the other side.

Jill: And oh, what a blast it was! Miller's work combines crafty materials such as felt, foam, and headpins to create an enormous site-specific installation of exploding colours and repetitive shapes. She has meticulously cut out abstract, symmetrical shapes from her materials and fastened them onto the walls.

Mandy: I find it amusing that this gallery space keeps getting used for installation work – it's such an awkward environment! Miller does do a pretty good job with it, though; she manages to make the work the focus, not the spatial limitations. The exhibition feels like she was really



Order, Meet Chaos | Liz Miller somehow keeps both forces in balance. PHOTO COURTESY OF HARCOURT HOUSE

responding to the space as the piece was being formed

Jill: I am extremely impressed by how well Miller has utilized the Main Gallery so seamlessly; the work is painstakingly produced and thoughtfully placed, despite the cramped space. (And that bad, bad carpet!) This show grabs your attention and does not let go. It's bright, intricate, exciting, and foamy! But I was interested in the question you asked when on Thursday: do we like this work just because it's so bright and exciting? Is that it?

Mandy: It's hard to say. I suspect my own initial reaction was so positive because Miller uses colour and material in a really aggressive way. You kind of get punched in the face with it. Then there's all that detail of the varying materials and repeating shapes, and even the coloured bulb heads of the pins. It's a total visual saturation effect that becomes sustainable the more you look.

Jill: And the more you look, the more engrossing it becomes. The Harcourt website describes Miller's theme as "simultaneous order and chaos"; I think this is pretty accurate. You feel overwhelmed when you first walk into the room, but you soon re-

alize there's order to the madness

Mandy: There's also a kind of absurdity to the whole thing that I find really appealing. Even the title of the show, *Cataclysmic Rescue Mission* – that's darn funny to me. I didn't really feel the whole order/chaos theme that's in her statement, but I can understand where it comes from.

Jill: Kudos to her for departing from the usual connotations attached to those ideas

Mandy: Kudos to you for using the word "kudos." But I'm curious: what do you think the usual connotations attached to those ideas would be?

Jill: I don't know; all I know is, I haven't seen themes of repetition, technological systems, chaos, and order get illustrated quite so... well, colourfully and cheerfully as they are here.

Mandy: Ah! So that's it, then – we just wanted to see some happy. I'm down with that.

Jill: You know I am always down for that. It's almost springtime, people! Get up to Harcourt and get a preview of warmer, sunnier days!

Cataclysmic Rescue Mission is on display at Harcourt House until April 25.

EXHIBITS

ARTE EN LA CHADERIA ROYAL ALBERTA MUSEUM, 10465 102ND AVE. TO APR 3 More than 120 examples of craftsmanship and design distinctive to the Mexican cowboy. Info: www.royalalbertamuseum.ca

BEGINNINGS LOFT GALLERY, 590 BROADMOOR BLVD., SHERWOOD PARK, TO APR 11 Works by various artists. Info show and sale. Info: 449-4443

CAR CULTURE RED GALLERY, 3621 WHYTE AVE. TO APR 11 Oil paintings by Christ Bergstrom on Edmonton car culture. Info: www.ardgallery.ca

CATAclysmic RESCUE MISSION HARCOURT HOUSE GALLERY, 3RD FLOOR, 10215-112 ST. TO APR 25 Site-specific felt, foam, and adhesive vinyl installations by Liz Miller. Info: www.harcourthouse.ab.ca

COUNTLESS DREAM LATITUDE 53, 10248-106 ST. TO APR 4 Textile collages by Esther Scott-McKay. Info: www.latitude53.org

DESIGN PLAYS WELL WITH OTHERS FAB GALLERY, 1-1 FINE ARTS BUILDING, U OF AL AMPLUS, TO APR 11 A Bacholor of Design grad show. Info: www.designplayswell.com

FOSTER AND UNSTADT JEFF ALLEN GALLERY, STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE. TO APR 2 Paper, tile and decoupage. By Milford Foster and clay works by Magdalene Unstadt. Info: 433-5807

INTENSIONS: MESSAGE & MEDIUM IN FIBRE ART ALBERTA CRAFT COUNCIL, 10106-105 ST. TO APR 16 Work by Mary Sullivan, Hodgegrat, Marge Davidson and Matt Gould. Info: www.albertacraft.ca

LADY THINGS LATITUDE 53, 10248-106 ST. TO APR 4 Large-scale photographs by Robyn Cumming. Info: www.latitude53.org

LEAVING OLYMPIA: UNVEILING THE IDEALIZED NUDE ART GALLERY OF ALBERTA, 1100 10230 JASPER AVE. TO MAY 11 Featuring works ranging from Auguste Rodin's *L'Age d'Alcain* to Evan Penny's *Carnegie*. Info: www.artgalleryofalberta.com

LIFE LINES JEFF ALLEN GALLERY, STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE. APR 7-30 Fibre art by Dama Dey Harnish, Cathy Tomlin, and Sharon Willas. Info: 433-5807

NEW WORK ALLEN GRAY CONTINUING CARE CENTRE, 5005-28 AVE. TO APR 29 Work by Martin Garber-Conrad.

POLAROID ART GALLERY OF ALBERTA, 1100 10230 JASPER AVE. TO MAY 18 More than 1,000 Polaroid photographs by painter Attila Richard Lukacs addressing questions of power, masculinity and desire. Content may disturb some viewers. Info: www.artgalleryofalberta.com

RECENT WORKS STEPPES GALLERY, 1259-91 ST. TO MAY 5 Etchings by Oksana Movcha.

SENSE SUBLIME ART GALLERY OF ALBERTA, 1100 10230 JASPER AVE. TO MAY 11 19th-century landscapes from the AGA Collection. Info: www.artgalleryofalberta.com

W.H. WEBB WEST END GALLERY, 12308 JASPER AVE. TO APR 9 Realistic landscapes. Info: 488-4392

WAITING ROOM HARCOURT HOUSE GALLERY, 3RD FLOOR, 10215-112 ST. TO APR 25 Works focusing on the theme of duation by Maya Jarvis, Connor McHally, Heather Noel, Anyen Hoekstra and Malone Urbanowitch. Info: www.harcourthouse.ab.ca

A WAY INTO PLACE PROFILES PUBLIC ART GALLERY, 19 PERROW ST. ALBERT. TO APR 12 Landscape paintings

by Verne Busby, Cindy Delpart, Judith Martin and Bruce Thompson. Info: 460-4310.

DANCE

DIASPORAMA TIMMS CENTRE FOR THE ARTS, 87 AVE. & 107 ST. APR 11 Pierre-Paul Savoie choreographs two dances by André Gingras and Luc Dunberry. Doors 8 p.m. Tickets: \$25. TIX on the Square. Info: www.bwcd.ca

THEATRE

DEATHTRAP WATERLOO PLAYHOUSE, 10322-81 AVE. APR 11 1111 Levin's twisty tale of murder and deceit. Tickets: TIX on the Square. Info: www.waterlooplayhouse.com

EXTINCTION SONG CITADEL THEATRE, 9828-101A AVE. APR 19 Ron Jenkins directs Ron Pederson in this tale of a troubled young man who claims to have been raised by wolves. Tickets through Citadel box office: 425-1820. Info: www.citadeltheatre.com

HEY LADIES! ROCKY THEATRE, 10708-124 ST. APR 3 Cathleen Roelstein, Davina Stewart, and Leona Brausen star in this comedy variety show. Doors 8 p.m. Tickets: TIX on the Square. Info: www.atheroy.com

LES BUCHERONS MACLAB CENTRE FOR THE PERFORMING ARTS, ALEXANDRA PARK LEUK, APR 4 A musical journey through Canadian history and French-Canadian culture. Tickets: TIX on the Square. Info: www.maclabcentre.com

LOVE ACCORDING TO JOHN JUBILEE AUDITORIUM, 11455-87 AVE. APR 8-11 The perennial Easter classic. Tickets: 455-0781. Info: 471-2760

ROBERTO ZUCCO TIMMS CENTRE FOR THE ARTS, 87 AVE. & 112 ST. TO APR 4 Stefan Zuparsky directs Bernard-Marie Koltès' play about a real-life serial killer, burglar and rapist in the 1980s. Tickets: TIX on the Square

THE ROCKY HORROR SHOW CATALYST THEATRE, 8529 GATEWAY BLVD. TO APR 3 Tickets: TIX on the Square. Info: www.catalysttheatre.ca

COMEDY

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DENNIS ROSS COMEDY FACTORY, 408-3414 GATEWAY BLVD. APR 7-4 Doors: Thu-Fri 8:30 p.m. Sat 8 p.m. & 10:30 p.m.

HIT OR MISS MONDAYS COMIC STRIP, BOURBON STREET (WEM) Amateur comedy. Info: www.thebestcomicstrip.ca 483-5999

LION'S HEAD PUB COMEDY NIGHT 4404 GATEWAY BLVD. Professional and amateur comedians. Hosted by Lars Callieau every Sun at 9 p.m.

TRACY MORGAN RIVER CREE RESORT AND CASINO, WHITEMUD DR. & WHITEMUD RD. ENDOCH, APR 2 Doors at 7 p.m.

TRAILER PARK BOYS WINSPEAR CENTRE, 9720-102 AVE. APR 2 Doors at 8 p.m.

IMPROV

CHIMPORV VARSONA THEATRE, 10329-83 AVE. Weekly improv show hosted by Rapid Fire Theatre. Every Sat except for last Sat of the month. Doors at 11 p.m. Info: www.rapidfiretheatre.com

DIE-NASTY VARSONA THEATRE, 10329-83 AVE. An improvised soap opera directed by Dana Andersen. Every Mon at 8 p.m. Info: www.die-nasty.com

OH SASSANNA VARSONA THEATRE, 10329-83 AVE. Euro-style improv variety show. Last Sat of the month. Doors at 10:30 p.m. Tickets: \$10 at the door. Info: www.varsona.com

PEOPLE IN PANTS IMPROV CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. Weekly improv show first Thu of the month. Doors at 7:30 p.m. \$5 at the door.

THEATRESPORTS VARSONA THEATRE, 10329-83 AVE. Weekly improv show hosted by Rapid Fire Theatre. Every Fri. Doors at 11 p.m. \$10 at the door. Info: www.rapidfiretheatre.com

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True Confessions From The Strip Club DJ Booth



MY MESSY BEDROOM JOSEY VOGELS

BEING PAID TO WATCH NAKED WOMEN ALL NIGHT ISN'T QUITE THE DREAM JOB SOME GUYS MIGHT THINK IT IS

It's a delicate ecosystem of mostly unscrupulous club owners, dancers, customers, bartenders, and doormen — and the DJ is at the centre of it, playing psychiatrist, babysitter, and punching bag. So says Tom, a strip club DJ who got into the job because people always told him he had a voice for radio.

But strip club DJing isn't exactly the dream job some guys might think it would be, says Tom. Sure, the position gives you the power to make or break a girl's set by using a cellulite-enhancing red light as opposed to a more flattering blue light, but you also have the responsibility of ensuring the girls aren't too drunk or high to get onstage and, just like strippers,

you carry the stigma of the job into the "real" world.

"It's one reason why I'm still single," Tom laughs. "You strike up a conversation with a woman and as soon as she finds out what you do, forget it! You're automatically a creep or, if she doesn't have hangups about the job, she'll assume you're fucking all the girls." As a result, says Tom, most strip club DJs end up dating strippers or other women who work in the club, simply because they understand.

But don't feel too sorry for these guys, says one dancer. "No matter how much they complain, it's just another story to tell the guys when he gets home." And it's not like they

wore off. Of course, that was before DJs evolved into the hucksters they've become today. Back then, you simply introduced the girls and thanked them at the end of the set. These days, you have to be more of a salesman.

Or a sports announcer. At least that's what accidentally worked for Rick when he stumbled into the job through Hire-a-Student, back in college in Red Deer. The local biker bar needed a DJ and Rick applied, thinking it would be for the rock bar. But the owner took him downstairs to the strip club and asked Rick if he was comfortable with a microphone. Rick had worked in college radio, so he said sure. Next thing you know,

was his shtick. They loved it and got him so drunk afterward that he woke up the next morning in Sandra Dee's hotel room. Nothing happened. Honest.

In fact, contrary to the stereotype, Rick made a point of never getting involved with the dancers he worked with. He says he actually developed the greatest respect for women working in strip clubs, especially single mothers who were obviously willing to do whatever they had to in order to provide for their kids.

Rick admits he was lucky. He mostly worked for higher-end clubs where he made good money and was more ringmaster than DJ. "I'd wear a suit and tie and get the crowd

ers discovered his previous work experience.

Nevertheless, Rick loved the strip club world; there, he felt like a "rock star." Sure, there was bad stuff — seeing a guy jump off a hotel roof, a stripper who cheated on him, getting gunned down over cocaine — but that just went with the territory. Until it all came to a head.

It was a hot night in the club, and Rick had gotten the crowd nice and fired up and a woman came up to him and asked him to kick her husband out. This guy was one of the club's best customers; he treated the waitresses well, even staying after closing time some nights to help clean up. That was the problem: this woman told him. They were living on welfare and her husband was spending all their money at the club.

"I told her I couldn't do it because her husband hadn't done anything wrong," explains Rick. "Then he watched her go up and kneel on the floor beside her husband who was seated in 'gynecology row' and begged him to come home. All of sudden, right there, I grew up."

That was Rick's last day as a strip club DJ.

"YOU STRIKE UP A CONVERSATION WITH A WOMAN AND AS SOON AS SHE FINDS OUT WHAT YOU DO, FORGET IT! YOU'RE AUTOMATICALLY A CREEP OR SHE'LL ASSUME YOU'RE FUCKING ALL THE GIRLS."

don't act inappropriately from time to time. "I've seen guys jerk off in the booth," admits another.

That is, when they're not reading. Tom said he started bringing a book to pass the time after the novelty of his unusual workplace

Rick, who had never even seen a stripper before, was giving the play-by-play as Sandra Dee peeled her clothes off onstage. "She's taking off her G-string, she's on the floor, look at that!"

The guys in the bar figured it

going."

Still, no matter how much of a star he was in that world, he still had to live with the stigma in the outside world. Trained in electronics, he had a tough time getting a "real" job when potential employ-

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Not All Online Hookups End In Brutal Murder



**SAVAGE LOVE: DAN SAVAGE
LET GEORGE WEBER'S DEATH
REMINDE YOU TO BE SAFE, BUT
DON'T LET IT SCARE YOU AWAY
FROM THE NET ALTOGETHER**

I hope you address the recent rough-play-gone-bad death of New York City radio newsmen George Weber. According to reports, it appears Weber met a guy on Craigslist for "violent sex," and the guy stabbed Weber to death.

It's a reminder that if you have these kinds of fantasies – Weber wanted to be bound and abused – you're better off doing it with someone you trust and not with some random trick off the Internet. No one should wind up dead trying to fulfil a sexual desire.

Safety Conscious

First, I want to extend my sincerest condolences to George Weber's family and friends.

Second, reading about Weber's death reminded me of a joke – this has to be the worst start to a second paragraph ever – that Jon Stewart told on *The Daily Show* during the darkest days (er, years) of the insurgency in Iraq. Conservatives were complaining that a biased media wasn't reporting any of the good news in Iraq, nothing about all those freshly painted schoolrooms or, um, all those other freshly painted schoolrooms; the news out of Iraq then was all bloodletting, beheadings, and car bombs, all the time.

"Yeah," Stewart deadpanned. "We never hear about the cars that don't explode."

What happened to Weber was horrifying – what John Katehis allegedly did to Weber was horrifying – and, again, my heart goes out to his friends and family. And, yes, there are lessons in this horrific crime for anyone seeking sex and/or love online. But looking for sex online is not, as some have insisted in the wake of Weber's murder, so inherently risky a pursuit that only a lunatic would contemplate it. Remember: We never hear about the people hooking up online who don't get brutally murdered – and unlike cars in Iraq that haven't exploded (yet), it's actually relevant that most people hooking up online aren't brutally murdered.

Every day tens of thousands of people – hundreds of thousands – find partners online. While lots of folks online are seeking relationships at sites like Match.com or Christiansin-

gles.com, there are more people online at any given moment seeking NSA sex at sites like AdultFriendFinder.com or Recon.com. (People seeking relationships can find love the old-fashioned way, at work or by going out, and many do. And the ones who go online stop lurking online after they've met someone and appeared in an eHarmony commercial. NSAers, on the other hand, have better odds finding other NSAers online, and they're always coming back for more.) If random Internet hookups were even half as dangerous as crimes like this make them seem – if they were even one-hundredth as dangerous – there would be a dozen online-hookup murders in New York City every day, and scores more in Toronto and San Francisco and Miami and Vancouver and Chicago.

No one should be cavalier about safety when it comes to Internet hookups, of course; people seeking NSA or fantasy-fulfilment sex online need to use common sense and take all reasonable precautions. Insist on a verifiable exchange of real names and real phone numbers before meeting; meet in person first, in a public place, preferably at a time when you can't mess around immediately after your first meeting.

And it's always a bad idea to post an offer for \$60 in exchange for sex to the crowd of fakes and freaks who have overrun Craigslist, as Weber is reported to have done. Meeting cheap whores via Craigslist ups your odds of hooking up with, say, a mentally unstable teenage "satanist" with a coke problem and a MySpace page packed with pictures of him wielding knives and swords.

Now perhaps Weber, working as a freelancer, couldn't afford the services of \$200-an-hour professional dominant; maybe he had lowballed it on Craigslist a dozen times before and always had good experiences. Most people who ignore my advice

about safety, or hook up with cheap CL hookers, do live to tell the tale. But when it comes to realizing a fantasy that involves violence or helplessness, someone safe, sane, and expensive is more than worth the investment.

Finally, people take calculated risks all the time for pleasures less essential than sex. You're assuming a certain degree of risk – of injury, of death – every time you get in a car, go skiing, or order the chicken. We do what we can to minimize those risks (buckle the fuck up, wear a helmet, don't order your chicken rare), but we don't hold up deaths on highways, slopes, or at the dinner table as evidence that people who even think of driving, skiing, or chickening have to be out of their minds.

The sad fact is that some of us will die at the hands of our intimate partners. Do what you can to minimize your risk of being murdered by a sex partner, because some people are dangerous lunatics – and not just Internet hookups. Yes, George Weber took the wrong guy home, no question. So did Laci Peterson.

My fiancé is bisexual. I fulfil his "man-love" fantasies by strapping it on and giving it to him, but he has started talking about wanting to have sex with men. I feel like a jerk for freaking out about this, but I'm not willing to entertain the emotional and physical risks of opening our relationship to another person. Am I totally offbase here, Dan?

What The Fuck Is Wrong With Men These Days

Do not marry this man

Lots of bisexual guys are capable of monogamy, as are lots of bisexual girls. But this bisexual guy is not, and he's made that clear. He gets points for being honest – and I mean that sincerely. He gets points for telling you now, before the wedding, that

being pegged, while wonderful in its own right, isn't enough and that he's going to need a little man-love reality now and then. You might be able to extract a promise from him under duress. WTFIWWMTD and get him to agree to sexual exclusivity as a condition of going ahead with the marriage. But that will just result in you facing the emotional and physical risks of an open relationship without the honesty and accountability that can mitigate those risks.

My partner and I have been together for four years. Last year we sought to experiment with another couple via an adult website. We eventually found a sexy pair who we met up with, but the experience left me feeling unsure about how comfortable I am with the idea of the "swinging" lifestyle. I know my partner loves me and

is loyal, and he's messed around a bit with others since we've been together and that's okay (so have I, also okay), but getting together with another couple was a lot more personally challenging than I thought. How can I get more comfortable about this?

Swinger Wannabe

The problem might have been the other couple, SW, and not the swinging lifestyle per se. You could give it another shot, with another couple, and see if you feel differently if you do and you don't, well, then you may have to accept – or, more to the point, the boyfriend will have to accept – that synchronized infidelity just isn't for you.

Download the *Savage Lovescape* (my weekly podcast) every Tuesday at thestranger.com/savage.
mail@savagelove.net

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GOOD FINE PRINT FOR A CHANGE! 100% FREE TRIAL FOR MEN FROM THE LOCAL CALLING AREA. WOMEN ARE ALWAYS 100% FREE.

382. Health

Do you or anyone you know have Fibromyalgia, asthma, chronic pain or carpal tunnel? If so, please check out my websites www.healthfibro.maxtrax4u.com & www.healthfibro.com or call Gisele at 780-757-7557

MAX GXL
At the Super Flea market every Sat & Sun from 10 am-5 pm
Booth K43 Come check us out!

130. Coming Events

ANTIQUÉ SHOW - Western Canada's largest collectors show - antiques, collectibles & pop culture. 34th Annual Wild Rose Antique Collectors Show & Sale. Sellers from Canada. Special collector displays. Free shuttle between parking lot & Agricon arena. Antique appraiser on site both days - \$10 per item, limit 3 items. Good Friday April 10, 9 am - 6 pm; Saturday April 11, 9 am - 5 pm. Northlands Argon, Edmonton.

GLTB groups and organizations are invited to the Pride Centre for the Pink Tank on May 2nd from 2:00 pm until 4:00 pm. The Pink Tank is an opportunity for queer groups to share upcoming calendar items and discuss the importance of working together. For more information please contact pink.tank.talk@gmail.com

Suite 1105-6606 137 ave. London-donkey 780-476-1010
Wednesday-Thursday 8 pm, Friday-Saturday 7:30 pm & 9:45 pm
Simon King from Vancouver April 24 - April 9th Hibcap Comedy Festival starting at 8 pm

The Laugh Shop (on Wh Ave) located underneath Hudson's 8130 Gateway Blvd. Every Sunday at 6 pm. April 6th Trent McClellan and Simon King 780-476-1010

Upward Bound Toastmasters Club - Every Wednesday 7-8:45pm, Room 601, Norquest College, 10215 - 106 St, Edmonton.

Water and Wellness Residential Workshop MAY 1-3, 2009. Are you interested in learning more about the connection between environmental, public and personal health? Join 24 other young professionals (ages 20-35) and special guests for a weekend workshop May 1-3 based at Pigeon Lake AB with an exciting field tour that includes a raft tour and a visit to the Edmonton Goldbar wastewater treatment plant. Visit www.waterforum.org for more info and to apply.

I Saw You
Looking for Dale Scott? From YE 53-15 years ago. This is the girl who used to sing to you in the room in washroom. Wondering how you are these days. Did you know I was crazy about you? Email me! randine.sauve@yahoo.ca

135. I Saw You

13TH ANNUAL CAVMG Spring Motorcycle Swap Meet. AgriCentre Building, Westman Far Grounds, Red Deer, Alberta, April 5, 2009 10 am - 3 pm. Phone Earl 403-704-0605; www.cavmg.com

190. Announcements

Saturdays from 3pm-6pm, we have live music from The Upturn Jammers, the top rock and roll and blues and country mix. Come check it out at The Gas Pump located 1 block of Jasper Ave 10166-114 Street.

200. Business/Invest. Oppor.

ENERGIZE YOUR INCOME! Distribute hot selling energy drinks. Earn up to 10K/month! \$11 billion industry. No selling, minimum investment \$1k. Avas going fast. Free sample/information package 1-800-267-2321. Peakdistibutors.com

FARMERS AND ACREAGE owners opportunity knows Grok Rhodolia Rosea (herb) for ARR-GO to help fill contracts to supply world demand. Monica 780-983-0190. www.argo.ca, monica@argo.ca

FOR SALE. Tax company located in Drayton Valley. Call Kirk at 780-621-8629 or 780-542-4294 in evening.

FUN BUSINESS. All cash. No Franchise. Low investment. Many successful owners. Help us with Breast Cancer Awareness. Financing also available. 1-800-852-8890; www.utturcanada.com

INVEST IN YOURSELF! Your Dollar Store with More, Canada's largest dollar store franchise, has an exciting opportunity in the sunny Okanagan. Call 1-866-673-4968 for info; www.dollarstore.ca

LOOKING TO MAKE extra money. Join Gold Canyon Candies today. Great opportunities, sign up specialists & incentives Contact Independent Demonstrator Sybil at 780-476-1010 or scizcu@sybilnet.net. Website: www.mycanadacandy.com/scizcu

410. Education/Training

BECOME A Published Writer with our distance education course. Personal instruction and mentoring from professional writers. Money-back guarantee. Call for a free brochure. Call 800-267-1829; www.wing-hill.com

HEAVY EQUIPMENT Operator Training. Monthly courses begin March 9. Dozer, grader, excavator, loader, scraper, rock truck. Tuition is \$9700. Precision Training Institute 305-955-0079; www.precisiontraininginstitute.ca Email: pti@sasktel.net

MEDICAL TRANSCRIPTION Training. Learn from home or on-site. Work from home or on-site. Training may be available. Contact CanScribe today for free information. 1-800-466-1535 or info@canscribe.com

STUDY ADVENTURE Tourist! Train to be an adventure guide in just 9 months. Outdoor Recreation & Ecotourism Certificate College of New Caledonia, Vallee, QC. 1-888-690-4422; www.cnc.bc.ca/vallemon

1500. Help Wanted - Alta.

#1 GM VOLUME dealer in Penetration. Attention! Automotive salespeople: Are you achieving average results due to an underachieving sales environment? Right now you have the opportunity to join a winning sales team in the South Okanagan. We provide high traffic, huge inventory, ongoing training, aggressive pay plan and benefits. All you provide is enthusiasm & dedication. Fax resume to 250-493-7118. Bob Brown, P/B, email to: davapco@bobbrown.com. No phone calls please.

100+ NURSING positions available. RNs & LPNs can have it all back in the Maritime. Shannex has immediate openings for 100+ full-time nurses for 12 new facilities opening in the next two years. New state-of-the-art continuing care facilities throughout Nova Scotia and New Brunswick. For more information contact Wayne White, Nurse Recruiter, Shannex, 118 Fairfax Drive, Halifax, NS, B3S 1J3. white@shannex.com. Toll free at 1-877-594-6749

AGGREGATE CRUSHER plant/loader/tower operator required. Experience and Class 5 licence needed. Fax resume 366-662-2718. Mail, KCG, Box 155, Maple Ridge, SK, S0N 1Y0.

1500. Help Wanted - Alta.

ACCOUNTS CONTROLLER (automotive dealership), full-time, salary negotiable, benefits. Experience an asset. Computer/accounting skills. University certificate, bondable. C.P.I.C. credit checks apply. Contact Tim Berry, Aspen Ford. Fax 403-742-1544. Email tim@aspenford.ca

CARMACKS ENTERPRISES LTD. needs Base and Paving Teams for Edmonton Municipal Operations. Pave, operator, screed, rollers, rakers, finish roller operator, grader operator, grade persons, labourers, distributor/water truck driver. Class 30. Fax resume to 780-955-1769. Phone 780-955-5545. Email chaydam@carmacksonet.com. In person at 701 - 25 Ave. Nisku.

CLASS 1 DRIVER with livestock handling experience needed for livestock hauling based out of Westlock. Fax resume 780-349-5414 or email: rob@jublefarms.ca

CONSTRUCTION Representative to promote municipal, industrial, commercial, residential and heavy construction for a well established company in the Whitecourt, Slave Lake, Peace River region. See our website www.knelsen.com or contact Bernard 780-928-3935. Email: bernard@knelsen.com

DEER COUNTRY EQUIPMENT, located in Vulcan and High River, looking for experienced, service oriented people for our parts department. Fax resume to 403-485-6599 or email jr@deer-country.ca

EXPERIENCED FINISH Grader Operators for municipal, industrial, commercial, residential and highway. See our website www.knelsen.com or contact Bernard 780-928-3935. Email: bernard@knelsen.com

HAVE FUN making money as an actor, actress or film extra on Calgary movie sets. All ages required. 403-521-0077

HIGH LEVEL Super A is currently recruiting for: Full-time Meat Cutter. Reporting to the Meat Manager, you will possess the people skills and work ethic required to maintain positive relations with employees & customers. Applicants must possess a minimum of two years retail meat cutting experience. The successful candidate must have completed Grade 12 (or equivalent) and must be able to provide a clean security clearance. If you have the skills and abilities to meet our expectations, forward your resume in confidence to: Store Manager, High Level Super A, 10300 - 103 Ave. High Level, AB, T0H 1Z0. Fax 780-928-4620. Email: lyrone.parslow@ltp.ca. We thank all candidates for their interest, however only those applicants selected for an interview will be contacted.

JOHN DEERE dealership requires an experienced parts person. Competitive salary, benefit plan, moving expense credit. Contact Randy or Denis at Ranchers Supply, Pincher Creek, Alberta. 1-800-565-0362.

JOHN DEERE Seven Store Saskatchewan Dealer organization seeks AG or Heavy Duty Journeyman Technicians or equivalent experience with multiple openings in Regina location due to new facility! Competitive wages, excellent benefits, bonus incentives, pension plan, & relocation allowance. See southcountry.ca for details

JOURNALISTS, Graphic Artists, Marketing and more. Alberta's weekly newspapers are looking for people like you. Post your resume online. Free. Visit www.wawawna.com/resumes_add.php

KEEP YOUR BUSINESS successful & employees safe! Heavy equipment safety training as required by CHAS. Train the trainers on-site. Complete training available. Contact Chase Operator Training at 403-466-8573

1500. Help Wanted - Alta.

MECHANIC/LEAD hand required for main line farm equipment dealership minutes from Calgary. Ample wage and benefit package available. Experienced technicians. Call Ron at Wenstrom Equipment 403-393-5801

PHONE DISCONNECTED? Reconnect now! Fast connections/referrals! Phone service, calling features, long distance & internet. Free high speed internet connection. Phone Factor. Reconnect 1-877-335-2274; www.phonefactor.ca

REMOVE YOUR RECORD A criminal record can follow you for life. Only Pardon Services Canada has 20 years experience. Guaranteeing record removal. Call 1-8-NOW-PARDON (1-866-972-7366); www.RemoveYourRecord.com

THE BROOKS BULLETIN, one of Alberta's largest weekly newspapers including agricultural photographer. Good salary and benefits package available. Call necessary. Email resume to: editor@brooksbulletin.com

TURKEY HOME base business. Experiencing explosive growth over the internet. Free info. 403-675-4444.

WESTCAN BULK TRANSPORT LTD. is hiring additional company drivers to haul various bulk commodities including asphalt, gramma and liquid asphalt throughout Western Canada on 4 - 10 week contracts commencing at the end of April. Our greatest need is in Lloydminster, Alberta and Saskatoon, Saskatchewan. Get your application in early as hiring process can take 2 - 3 weeks. Class 1 or equivalent 12 years - 7/8 axle driving experience, pre-employment medical/substance test. Experience hauling bulk commodities an asset. Apply online at westcanbulktransport.com quoting competition #30-09-0330AWNA. Email careers@westcanbulk.ca. No access to the internet? Contact Human Resources for an application toll free at 1-800-661-8432 or fax 403-236-8905. Committed to the Principles of Employment Equity.

1600. Volunteers Wanted

Bass volunteers needed for organization helping people with disabilities. Contact Elaine @ 780-732-5402

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for a study. Reimbursement for expenses provided. Call 407-3221 (depressed only) or 407-3906 (healthy or depressed), or 407-3775 (female healthy or depressed, including pregnant and just delivered) for more information

Edmonton's leading Afro-Caribbean Dance Ensemble has several exciting volunteer positions to be filled. If you would like to be a part of this great organization which is conveniently located on Jasper ave. (next to the LRT) visit our website www.movementsdance.com or call us at 780-415-5211

Give one day in 2009! Habitat for Humanity requires volunteers for numerous build projects around the city. Groups and individuals welcome. Beginner to Tradespeople welcome. All tools and equipment supplied. Contact mailto: kshewwood@edmonton.hfh.org or call 479-3566

If you are looking to spend some time giving back to the Edmonton community, the Bissell Centre has a number of volunteer opportunities for you. For current postings please visit our website at www.bissellcentre.org/volunteering.htm for contact Linda at (780) 423-2285 ext 134

VOLUNTEER WITH YOUR PET! To learn more visit www.chimpop.roj.ca

Drummer and bassist required to complete new project. We are an original rock band with the need to play live and record with experienced and talented musicians. Join your new favorite band by calling Nick @ 780-433-5933

Drummer looking to form cover band for paid live gigs, rock and 80's. Email maddrummer59@hotmail.com

GUITARISTS, BASSISTS, Pianists at this local, vocalists needed for good paying teaching jobs. Call 429-2262

1600. Volunteers Wanted

Terry Fox Foundation requires volunteer organizer for our Edmonton Head Start. Contact Steve at westwork@terryfox.org

Volunteer Drivers with vehicle needed to drive frail and walking, low income seniors to medical and personal appointments. Daytime Monday to Friday. Gas money paid. Call Bev 780-732-1221

Volunteer Drivers with vehicle needed to drive frail and walking, low income seniors to medical and personal appointments. Daytime Monday to Friday. Gas money paid. Call Bev 780-732-1221

Volunteer for the 2009 St-Patrick's Day Run, benefiting the Youth Emergency Shelter Society. Sunday, March 15, 8:30 am. Call Michelle at 780-468-7186 ext 234.

Welcome Signer by Volunteering with the 2009 Ice Campaign! Flower handlers & Drivers Needed April 20-21-22

Visit www.icecampaign.ca for info or call 780-730-3107

World Partnership Walk (www.worldpartnershipwalk.com)

Click on Walk City - Edmonton

Date: Sunday, May 31, 2009

Time: 10:30 am

Location: Legislature Grounds

Duties of a Volunteer: see website

Number of Hours: see website

Contact Person: Naz Hasham, Volunteer Coordinator, 720-8170

1700. Employment Wanted

CAREGIVERS/NANNIES with 7 months training and/or one year experience are looking for live-in employment with elderly, disabled or families needing child care 780-709-0005.

2010. Musicians Available

Bass Player Available. L-rx audio@shaw.ca

Singer needed for a groove rock cover band. Rhpc, Cade, Incubus, Sublime, etc. Energy and skill required. Shawn @ 466-3950

2020. Musicians Wanted

3 piece rock band looking for 30+ male vocalist/rhythm guitar. Contact 477-3708

Bass player, guitarists/singer seeks drummer. Rehearsal space available. naughly_ville@hotmail.com or call Mike at 466-2161

Calling all Musicians: The 5th Annual Heart of the City Festival springs to life Sunday, June 7, 2009, in Leduc County's Cobalto Park. This free event showcases all genres and talent levels in music. The result: a line-up ranging from folk, rock, world, hip-hop, spoken word, and of course, something for the kids. If you are affiliated with Edmonton's inner city neighborhoods through work, volunteerism, school or residence and interested in performing your talents at this event, please contact Ryne at 780-636-4302 or ryne.holcm@gmail.com to check eligibility requirements and set up an audition. Auditions take place April 2 & 4. Auditions are filling up quick, so do not wait!

Drummer and Bassist required to complete new project. We are an original rock band with the need to play live and record with experienced and talented musicians. Join your new favorite band by calling Nick @ 780-433-5933

Drummer looking to form cover band for paid live gigs, rock and 80's. Email maddrummer59@hotmail.com

GUITARISTS, BASSISTS, Pianists at this local, vocalists needed for good paying teaching jobs. Call 429-2262

Former members of Menyn Albion seeking hard-working vocalists/lead front man to complement strong and dedicated backbone. Vocal versatility and experience on guitar are assets. If this is you email ryan.biggs@edmonton.ca

I am an experienced, stage ready, F Metal vocalist seeking a new and crazy band. My influences include: Disturbed, Megadeth, Axlrose, Maiden, Live, Pearl Jam and Creed to name a few! Call me! Randine @ 780-236-6934

Karaoke the Borderline Pub 3226-82 Street, Edmonton 462-1888 Thurs, Friday, Saturday: 9:30-1:30 W/Ray

REALCAMPING seeks bassist for one-gig-a-month project. Originals, covers, Metal, alternative, indie. www.myspace.com/realcamping or email: realcamping@me.com 780-908-0401

Rock The Square

There is a rock concert organized on August 22, 2009 on the Churchill Square. Send your bio if you want to play. Visit www.rockthesquare.com for details.

Seeking Dedicated Drummer and Guitarist have jam space. www.looking4eat.com Jade 780-757-9725

Slash wanted for GNR tribute. email to: trex_audio@shaw.ca 780-265-4493

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Slash wanted for GNR tribute. email to: trex_audio@shaw.ca 780-265-4493

Smoking lead player and keyboard bass wizard needed talented drummer and lead vocalist for full time country band. 466-5513

The Disturbers band from Sherwood Park is looking for a mature Bass Player. You can check us out online at www.thedisturb.com or on our Myspace page. If what you hear grabs you...drop us a line! darren@thedisturb.com

The Loudhaulers Seeking Piano for Rock n Roll Rhythm in Blues originals www.myspace.com/theloudhaulers those booked, recording constantly theloudhaulers@gmail.com

Tuning Singer-Song Winter seeking a Double Bass Player on a part time basis. May lead to full time. For more info please contact nascopi@gmail.com or call 780-889-8984

Vocalist/songwriter & Bass seeking guitar and drums for original hard rock band. Int'l Velve Revolver/SP/Rev The Verve/Chains/Vel Mother/Zep. etc. Serious, only please. All styles including classic rock and country. A gear and professional attitude a must. Call 780-996-3571 if any time

Want to go on tour? All Else Falls is looking for a fill in bass player for MAY-JUNE cross Canada tour. Must sing and scream. Contact band@allsefalls.ca or www.myspace.com/allsefallsca

Weekend dance band is looking for a key board player with lead and back up vocals. All styles including classic rock and country. Doug at 446-3356, and Bob at 463-7529

Drummer and Bassist required to complete new project. We are an original rock band with the need to play live and record with experienced and talented musicians. Join your new favorite band by calling Nick @ 780-433-5933

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The Loudhaulers Seeking Piano for Rock n Roll Rhythm in Blues originals www.myspace.com/theloudhaulers those booked, recording constantly theloudhaulers@gmail.com

Tuning Singer-Song Winter seeking a Double Bass Player on a part time basis. May lead to full time. For more info please contact nascopi@gmail.com or call 780-889-8984

Vocalist/songwriter & Bass seeking guitar and drums for original hard rock band. Int'l Velve Revolver/SP/Rev The Verve/Chains/Vel Mother/Zep. etc. Serious, only please. All styles including classic rock and country. A gear and professional attitude a must. Call 780-996-3571 if any time

2200. Massage Therapy

Transformational Massage. Tantra Massage. Sensual Massage. Bodywork. Health Coach with 23 years experience licensed therapist. Janet Lee 780-633-6623 www.secretsoftantra.com

2300. Models

Searching for amateur female models. 18 to 26. Adult Male. 952-7778

9240. Travel/Trade

TIMESHARE FORECLOSURES
Save 50-80% off retail! Best Resorts & Seasons! Throughout Canada, U.S., Caribbean and more! Call for a price catalogue today! 1-800-731-8046, www.holidaygroup.com

9400. Livestock

BULL SALE! 100th Annual Lambie Bull Sale. One day only. Tuesday, April 14. For more information call Peter Grant, Secretary, Central Alberta Agricultural Society, 403-313-4411.

DAINES BROS All Black Bull Sale 45 Black Bulls (Simmental, Angus, Maine 200 Black BWF breeding Heifers. Thursday, April 2, 2009, Initial Auction Market, 12 Noon. Info 403-350-0200.

9310. Grain/Feed/Hay

HEATED CANOLA & FLAX buying grain or damaged oilseeds. Buying oats, barley, wheat & peas for feed. "On farm pick-up". Westcan Feed and Grain 1-877-250-5252.

9003. Real Estate Misc.

MORTGAGES Low rates, refinancing and save money, pay debt. Investors needed great returns. Call Jason 1-877-588-0929, Alberta Home Loans.

9100. Houses For Sale

CROWNSHED RIVER mountain view house, 1318 - 83 St., Coleman, Alberta; welst.com 403-739-3339. New basement, electrical, plumbing, garage, warranty, \$299,000. 2004 extended cab, free with purchase. Phone 403-704-6343.

9130. Apartments For Rent

Fully furnished, quiet professional 1 bdrm. Includes river view, UG parking, all pool. \$1399 per month. Avail April 1st. 860-9940

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ASTROLOGY • APR. 2-8 • BY THE KID
CRUISIN' THE COSMOS

ARIES (March 7 - April 19)
You can go it alone, 'cause you Aries are tough, but that don't mean when the road gets rough that relationships are somethin' to slough. No siree, you need support and community. This week, instead of closin' doors, you'll find life gets easier the more you open yours!

TAURUS (April 20 - May 20)
They say a Taurus is timid until they're perturbed, but you'd better watch out once they're aroused or disturbed. Especially when they're waited for their hunger to be sated. This weekend, you'll gear the dinner bell, and if you don't want all the grub to be gone when you get there, start runnin' like hell!

GEMINI (May 21 - June 20)
It's like karma's constantly conspirin' to get you, and you don't know what on Earth you're able to do. The good news is that you'll get outta this bind when you realize the aggression is all in your mind. Karma's non-partisan, and you're not under attack, you're just bein' shown what you need and you lack!

CANCER (June 21 - July 22)
Don't worry when it looks like things are fallin' apart, 'cause your strength don't come from outside you, it comes from your heart. And what you're hearin' from deep inside is, that things'll be fine if you just let 'em ride. Listen, and this week you'll get an A grade at turnin' lemons into lemonade!

LEO (July 23 - Aug. 22)
Get ready to abundance to fall into your lap, and don't be afraid of it, it ain't no trap. This week, you'll be like a kitten livin' on a huge catnip farm - overindulgence is the only possible harm. Thank goodness catnip ain't deadly either, 'cause when you have too much, it don't kill you - all you need is a breather!

VIRGO (Aug. 23 - Sept. 22)
This week, whether it's a lover or friend, a relationship you have is gonna come to an end. Don't let it cause you any undue emotional stress, 'cause it's a completely naturally occurin' process. There's no need for you to wallow in sorrow 'cause like the pupil-less redhead kid said, "The sun'll come out tomorrow!"

LIBRA (Sept. 23 - Oct. 22)
Don't worry Libra, no matter what shape or form, you're gonna be able to weather this storm. Heck, it ain't even that bad - a drizzle compared to others you've had. Well, you'll tap the energy that you've been reservin' this week and be completely unswervin' from the objective you seek!

SCORPIO (Oct. 23 - Nov. 22)
You're foolin' yourself if you're thinkin' that everything can be controlled, and if you try to command it all, you'll get steamrolled. Instead of fightin', sometimes you've gotta give in, and get on with the everyday biz of livin'. This week, worry more about work and play than whether or not things are goin' your way!

SAGITTARIUS (Nov. 22 - Dec. 22)
Right now, things are goin' pretty damn good, and you've done even better than you thought you would. The problem is that when you've got more than you need, you start gettin' bit by the bug they call greed. That's 'cause karma ain't keen on those who try to hoard, so take that wealth and spread it across the board!

CAPRICORN (Dec. 23 - Jan. 19)
Right now, you're ultra-busy, so don't let yourself get thrown into a tizzy by someone who's actin' to work at distractin' you. They know that if they break your concentration, you'll forget which direction you're facin'. This week, until your task is completed, tell those who try to sidetrack you that they oughta beat it!

AQUARIUS (Jan. 20 - Feb. 18)
You may want it all, but as orders come, that one's pretty damn tall. What's worse is when you work hard for it and, to your surprise, you realize your stomach was smaller than both of your eyes. This week, if you overreach, karma's got a lesson for you that it's gonna teach!

PISCES (Feb. 19 - March 20)
As if in answer to your prayer, this week you'll find your own soothsayer. Someone with whom you don't argue or fight, but who'll tell you, "Hey Pisces, it's OK, you're all right." Listen to them, and you'll find the strength to get through the uncertainty that's all around you!

You can contact The Kid at cruisinthecosmos@hotmail.com

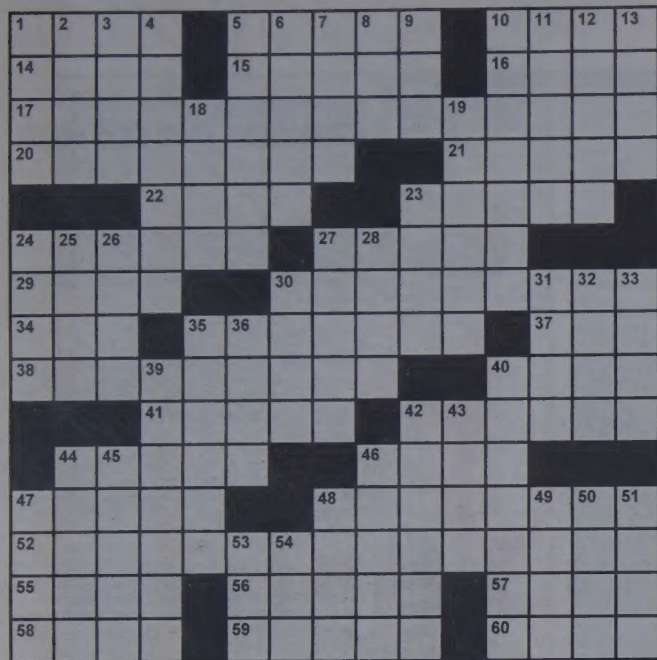
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BSI MEKONS NERO

SOLUTION TO LAST WEEK'S PUZZLE

GO DIGITAL

TURNING OVER A NEW PAGE IN TECHNOLOGY

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

- 1 It's made before blowing
- 5 Esteem
- 10 Pirate's mugful
- 14 Jai ____ (ball game)
- 15 "Hello, ____ Be Going!" (Phil Collins album)
- 16 Charlie Chaplin's wife O'Neill
- 17 With 52-across, song for long road trips, after the digital conversion?
- 20 Get rid of, after the digital conversion?
- 21 Satan's equivalent, in Islam
- 22 He interviewed Obama
- 23 Waters, in Oaxaca
- 24 Labor relations class?
- 27 Airplane speed numbers
- 29 Auction site that owns Skype
- 30 With 35-across, Nick Lachey's former boy band, after the digital conversion?
- 34 ____ Diego Chicken
- 35 See 30-across
- 37 Prefix meaning "height"
- 38 Do a basic surfing move, after the digital conversion?
- 40 Actress de Matteo of "Sons of Anarchy"
- 41 2008 documentary about the national debt
- 42 Full of spunk
- 44 Department that creates products, for short
- 46 Titmouse, e.g.
- 47 "Grey's Anatomy" actress Katherine

- 48 Cat food brand, after the digital conversion?
- 52 See 17-across
- 55 Fashion house that released the perfume J'adore
- 56 Name of fine violin makers
- 57 Spot in the water
- 58 "____ McGee" (2006 animated series about a detective with no head, torso or arms)
- 59 Mascot of Kellogg's Honey Smacks
- 60 Financial aid criterion

DOWN

- 1 Letter presets used in place of arrows in keyboard-based computer games
- 2 Tennis Hall-of-Famer Nastase
- 3 ____ Coburg and Gotha (royal house of Europe)
- 4 Get the CD started, say
- 5 Brand that "gets the red out"
- 6 Acid in proteins
- 7 Sumptuousness
- 8 Type of computer port
- 9 D.D.E.'s command in WWII
- 10 Started in on lovemaking
- 11 Rockn ____ (2008 U.K. movie)
- 12 "____ the loneliest number..."
- 13 Tenacious D bandmate Kyle
- 18 California's Santa ____ Valley
- 19 Hose
- 23 Twinge
- 24 Grateful Dead bass guitarist Phil
- 25 Four-line rhyme scheme

- 26 Singer-songwriter Aimee
- 27 Charla's taller racing partner, on "The Amazing Race: All-Stars"
- 28 "A Death in the Family" writer James
- 30 They give people big heads
- 31 Respiratory disease in 2002 news
- 32 Rapper who appeared in "Johnny Mnemonic"
- 33 Look deeper inside?
- 35 Draw idly
- 36 Exiting Israeli prime minister Olmert
- 39 How some Christmas cookies taste
- 40 Question from an unsure competitor
- 42 "The Broken American Male: And How to ____" (2008 book)
- 43 Perry Mason creator ____ Stanley Gardner
- 44 Reconfigures a mortgage loan slangily
- 45 Sony robotic pets
- 46 Word that partners with "danke"
- 47 "Today" cohost Kott
- 48 Get caught on
- 49 Florist's holder
- 50 Dakota Fanning's younger sister
- 51 It goes downhill pretty quickly
- 53 Like, totally bitchin'
- 54 "____ To Fu" (part of the 2008 Damon Albarn project "Monkey Journey to the West")

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INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



Grade 1 students Sylvain Anderson and Nikita Nosiky take in the new sensory lab and learning room at St. Gabriel Elementary.

PHOTO BY BEN LEMPHERS

t6a

ARCHIVE DIVE • **SEE REVISITED** • APR. 1, 2004 • ISSUE 540



“I think it’s strange when I see kids dressed up like us.”

FINGER ELEVEN SPOKE TO HEATHER ADLER FOR SEE’S APRIL 1, 2004 ISSUE FEATURING JUNO CELEBRATIONS IN EDMONTON

Fans have always played an important role for Finger Eleven.

For years, rabid devotees have been supporting the band via their street team, and the boys regularly let kids into their soundchecks for impromptu autograph sessions, but [guitarist James Black] says lately the adoration has been kicked up a notch. “I think it’s strange when I see kids dressed up like us and imitating us,” he remarks. “I remember when I was young, I wanted to shave my head in a spiral because

Flea had that, and I thought the Chili Peppers were the coolest guys in the world. So it’s weird to think that some kids somewhere think that I am as cool as what I thought my favourite musicians were.

“I think the strangest tattoo I’ve seen on a fan was this guy who jokingly came up to me and said, ‘Oh, sign my breast!’ after one show. I took out a Sharpie and drew a strange face on his chest using his nipple as an eye,” Black continues. “The next time we came to town, the guy had tattooed the entire thing, so he has this huge chest piece of some little doodle that was a joke at the time.... When you meet a kid that’s got something you drew permanently stuck on them, it’s pretty flattering.”



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